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ABSTRACT

This annotated bibliography focuses on the drama, prose fiction, and poetry of people of Chinese, Japanese, Korean, and Filipino descent in Hawaii. All works cited were written in English, between the 1920s and 1970, with the exception of poems translated into English by their authors. The bibliography begins with an overview of the cultural and literary history of Asian-American literature in Hawaii. Each section of the bibliography is prefaced by an introduction to the literary form and to the types of materials included. A chronological index to each form indicates the decade in which each author worked. The drama section cites 82 plays and includes synopses of settings and plots. One hundred and ninety-nine novels, short stories, and anthologies are annotated in the fiction section. Plots or descriptions of anthology contents are abstracted. The poetry section cites 463 poems or anthologies. In some cases the subject of the poem is briefly described, and alternate sources are noted where appropriate. A subject index is appended. (MK)

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ASIAN AMERICAN LITERATURE RESOURCES AND
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Japanese American Research Center
Honolulu, HI 96814

"Asian American Literature of Hawaii"

ASIAN AMERICAN LITERATURE of HAWAII

An Annotated Bibliography

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TABLE OF CONTENTS

PREFACE vii

ACKNOWLEDGMENTS xi

ABBREVIATIONS xii

INTRODUCTION
  Asian American Literature of Hawaii: A Cultural and Literary History 1

DRAMA
  Introduction 21
  Chronological Index 22
  Annotated Bibliography 23

FICTION
  Introduction 57
  Chronological Index 58
  Annotated Bibliography 61

POETRY
  Introduction 127
  Chronological Index 128
  Annotated Bibliography 131

SUBJECT INDEX 207

PREFACE

This bibliography focuses on a particular aspect of the cultural activities of people of Chinese, Japanese, Korean, and Filipino descent in Hawaii: the dramas, prose fiction, and poetry they have created to give voice to their imaginations.

While the Hawaii Series annotated bibliographies published by the University of Hawaii Social Sciences and Linguistics Institute cover a wealth of publications and documents pertaining to Hawaii's Asian immigrants and their descendants, the bibliographies list few works of imaginative writings by Hawaii's Asian Americans.* These bibliographies, however, should be consulted not only to locate nonfictional studies of Hawaii's Asian American cultures, but also to help identify works of Asian-language literature written by Hawaii's Asian immigrants. Other bibliographies and miscellaneous lists, even those devoted specifically to Hawaii's literature such as A. Grove Day's *Books About Hawaii: Fifty Basic Authors,* and numerous other works by Professor Day cite few, if any, Asian American authors of Hawaii and their works. Thus, the present bibliography is intended to augment previous research guides for the study of Hawaii's literature and Asian American cultures.

Several limitations have governed our inclusion of works listed. In general, our intent has been to include works most readily useful and accessible to Hawaii's primarily English-speaking students, teachers, and reading public. The specific limitations of this bibliography's scope also suggest what further work can be done in the research of Hawaii's literature. The main limitations are as follows:

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*The Hawaii Series bibliographies include *The Japanese in Hawaii: 1868-1967: A Bibliography of the First Hundred Years,* by Mitsugu Matsuda; *The Koreans in Hawaii: An Annotated Bibliography,* by Arthur L. Gardner; *Culture and Behavior in Hawaii: An Annotated Bibliography,* by Judith Rubano; *The Chinese in Hawaii: An Annotated Bibliography,* by Nancy Foon Young; *The Japanese in Hawaii by Mitsugu Matsuda: An Annotated Bibliography of Japanese Americans,* revised by Dennis M. Ogawa with Jerry Y. Fujioka; and *The Filipinos in Hawaii: An Annotated Bibliography,* by Ruben R. Alcantara with Nancy S. Alconcel, John Berger, and Cesar Wycoco.

(1) The list has been confined to works written in English (with the occasional exception of poems translated into English by their composers), and to numerous works of drama and fiction incorporating Hawaii's pidgin English and creoles. Asian-language works fall outside this bibliography's scope, although poetry, fiction and drama continue to be created in Asian languages by predominantly immigrant members of such literary organizations as Hawaii's classical Chinese poetry societies, Japanese haiku clubs, and GUMIL-Hawaii, an association of Ilokano writers in Hawaii.

(2) The works listed are authored by writers of Chinese, Japanese, Korean, or Filipino descent who by birth, upbringing, or immigration and settlement in Hawaii are identified with Hawaii. This limitation underscores a further need for research of imaginative works by Hawaii's writers of other than Asian descent. Nevertheless, the limitation was imposed at the project's outset in view of the scarcity of studies of Hawaii's Asian American literary endeavors, while considerably more attention had been drawn to the writings of European and American explorers, settlers, and visitors from 1778 to the mid-20th Century, along with native Hawaiian traditional verbal arts, as representing the literature of Hawaii.

(3) The bibliography lists primary works--actual dramas, short stories, novels, and poems--rather than such secondary materials as literary reviews and studies. Moreover, prose autobiographies and biographies have not been listed, although some of the works included clearly do have autobiographical and biographical bases, works ranging from anecdotes, vignettes, and reminiscences to historical novels such as Kazuo Miyamoto's *Hawaii: End of the Rainbow* and Ligaya Victorio Fruto's epistolary novel, *One Rainbow for the Duration.*

(4) The bibliography includes works--most of them out of print--found to be readily available in libraries and collections accessible to the general public. The list does not include manuscripts held by their authors or in private collections shown to us in the course of our research.

The listed works were found, as indicated by abbreviations at the extreme right margin of each entry, in the following locations:

> *University of Hawaii:* Nearly all of the works can be found in the University's Hawaiian and Pacific Collection (UHHPC) occupying the fifth floor of Hamilton Library on the Manoa campus. Some important texts, whether in print or in typescript copies, are available only in UHHPC. These include extensive collections of student-written plays and of literary journals dating back to *The Hawaii Quill Magazine* begun in 1928. Where a work found in UHHPC

is duplicated in the more limited collections listed below, UHHPC is given as the work's location.

Hamilton Library also houses the Asia Collection and a microfilm collection, each of which contains several of the works found and cited. Some of the *Charles Eugene Banks Memorial Prize* winning stories and essays appear on microfilm; but unfortunately, a number of these works have apparently been lost, so the record is far from complete.

The general collections and periodical shelves of the University's Hamilton and Sinclair Libraries also carry some of the publications entered in this bibliography.

The libraries of Kauai Community College, Maui Community College, and the University of Hawaii at Hilo were also searched. Besides offering some published materials that duplicate UHHPC holdings, these libraries have copies of the literary magazines of their respective schools.

Hawaii State Library: Many of the novels and a few of the poetry collections cited are available at the Hawaii State Library in downtown Honolulu. Research undertaken at regional and community libraries on the islands of Kauai, Maui, and Hawaii turned up few works unavailable in Oahu collections.

Hawaii Chinese History Center: The Center's library contains several *Chinese Students' Alliance Annual* volumes that UHHPC lacks; the publication is especially valuable for examples of short fiction and poetry written in the 1920s. The Hawaiian Mission Children's Society Library also has some early volumes.

Research in other usual sources of materials relevant to the histories and cultures of Hawaii's Asian Americans--sources such as the Hawaii State Archives and various museums--failed to locate literary works unavailable in UHHPC.

This bibliography marks the first extensive effort to catalogue the Asian American literature of Hawaii; the compilors therefore accept responsibility for any omissions which may be found within.

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We are also grateful to members of this project's Advisory Council--Nancy Asaoka, Eric Chock, Dr. Sheila Forman, Marie Hara, Dr. Philip Ige, Dr. Seymour Lutzky, and June Ock Yum--for their helpful suggestions and community contacts.

Work on this bibliography was also facilitated by friendly and able librarians in the Hawaii State Library System on the islands of Kauai, Oahu, Maui, Molokai, and Hawaii, as well as at the Hilo College, Maui Community College, and Kauai Community College Libraries. Special thanks go to Mr. David Kittleson, curator, and the staff of the University of Hawaii's Hawaiian and Pacific Collection for allowing us free access to the extensive collection of works held there.

This bibliography has been prepared initially for use in American Studies 620-F: Interethnic Communications; Asian American Literature of Hawaii. We thank the University of Hawaii's Department of American Studies faculty and staff for their year-long support.

Finally, we would like to recognize the writers of Hawaii, past and present, whose works have enlightened, entertained, and inspired us, and will the generations to follow.

Arnold T. Hiura
Stephen H. Sumida

ABBREVIATIONS

HCHC	Hawaii Chinese History Center Library
HSL	Hawaii State Library
UHAC	University of Hawaii Asia Collection Fourth Floor, Hamilton Library, University of Hawaii at Manoa
UHHPC	University of Hawaii Hawaiian and Pacific Collection Fifth Floor, Hamilton Library, University of Hawaii at Manoa
UHL	University of Hawaii General Collection Hamilton and Sinclair Libraries, University of Hawaii at Manoa
UHMicro	University of Hawaii Microfilm File Ground Floor, Hamilton Library, University of Hawaii at Manoa

Asian American Literature of Hawaii: A Cultural and Literary History

I

Asian American literature of Hawaii has, for the most part, been a neglected factor in the study of the Hawaiian experience. Historians, sociologists, and other commentators on the Hawaiian scene most often confine themselves to discussions of economics, politics, labor, and religion, their studies based on measurable statistics and other objective data. Although these statistics tend to underscore the generally "successful" process of assimilation and acculturation undergone by Asian American ethnic groups in Hawaii, Asian Americans have still not been able to escape being characterized as inarticulate; even recently, one commonly hears comments about how reticent and unresponsive "local, Oriental" students are. Because of this stereotype, written, as well as oral, expression has been overlooked in the study of the Asian American, and Hawaiian, experience.

Until fairly recently, important anthologies representing Hawaii's literature have, by their lack of Asian American authored works, tended to reinforce the stereotype. In his introduction to *A Hawaiian Reader* (1959), edited by A. Grove Day and Carl Stroven, James A. Michener praises the editors' inclusion of materials which "give recognition to the fact that Hawaii's population today is about fifty percent Oriental in ancestry." What Michener refers to are selections in the anthology such as May Sarton's "Sukiyaki on the Kona Coast," a reminiscence of an evening the author spent dining on sukiyaki in a Japanese American family's Kona farmhouse and part-time restaurant. The anthology's bill of fare also includes Thomas D. Murphy's "The AJA's Come Home," an excerpt from Murphy's war record of the 100th Infantry Battalion, *Ambassadors in Arms*. These are among the *Hawaiian Reader's* "important passages that give . . . representation" to Hawaii's Asian population. The one selection that uses an Asian as the central character, Jack London's "Chun Ah Chun," prompts Michener's criticism that through such stories London "denigrated an entire body of people largely on racist grounds." "Yet," Michener qualifies his objection to inclusion of the piece, "the story 'Chun Ah Chun' does have a sly warmth and much wit and remains one of the focal works in the London repertoire."

To explain the lack of works *by* Hawaii's Asians, in the *Hawaiian Reader*, Michener comments, "Having arrived in the islands as laboring peasants, these Orientals did not produce a literature of their own. . . ."

Perhaps reflecting a similar philosophy, editor W. Storrs Lee in his anthology, *Hawaii: A Literary Chronicle* (1967), has no work by an Asian American writer despite his claim that his book is a "biography, for it presents a life history of Hawaii. . . ." Two pieces which deal with Asian subjects, Jack London's "The Tears of Ah Kim" and William Somerset Maugham's "Meeting Place of East and West" are both loaded with racial (and in some instances, racist) stereotypes.

Meanwhile, in his introduction to *A Hawaiian Anthology* (1967), editor Gerrit P. Judd states that his anthology aims "to give a broad sample of the innumerable writings which deal with the Hawaiian experience." Judd shows rather dubious editorial judgement, however, when his only Asian "author" is in fact a Japanese fighter pilot who participated in the bombing of Pearl Harbor. Edited from the *United States Naval Institute Proceedings*, Mitsuo Fuchida's "I Led The Air Attack on Pearl Harbor" could easily mislead its readers' perceptions of Japanese American sympathies during the war, and its inclusion in the anthology is clearly insensitive to the history of accusations weathered by Hawaii's Japanese American population surrounding the bombing of Pearl Harbor. Judd does try to "balance the ticket" by following Fuchida's piece with an excerpt from John Rademaker's *These Are Americans*, which gives an account of AJAs in World War II, but still no Asian American authors appear.

A year after Judd's collection, the editors Day and Stroven published another anthology, *The Spell of Hawaii* (1968), this time including one story by a Japanese American. Milton Murayama's "I'll Crack Your Head *Kotsun*" now inspired the editors to comment that the story "gives evidence that young people of Oriental ancestry brought up in Hawaii are becoming aware of their background as a source of unique literary material."

II

The fact is that for decades Hawaii's Asian American writers had been drawing upon their backgrounds to create a literature. The fact remains clear even when considering only works written in English and without turning to the Chinese, Japanese, Filipino, and Korean language poems, stories, novels, and dramas penned by Hawaii's Asian immigrants from the second half of the 19th Century to the present.

In 1919-1920 members of Hawaii's Chinese Students' Alliance wrote and published the earliest works listed in the pages that follow. The organization's 1920 *Annual* devotes an entire "Literary" section both to nonfictional essays and to three short stories: Beatrice Chong's "The Opium Fiend," Samuel S. Chang's "The Short Cut," and James Chun's "Fate?" The qualities of these works and the prominence of the Literary section easily suggest that literary activity had thrived among the Hawaii-born Chinese prior to publication of the 1920 *Chinese Students' Alliance Annual*. Three years later, an *Annual* editor, apparently Lawrence B. Lit Lau, a passionate supporter of his fellow students' literary endeavors, pleaded for the submission and publication of more literary works by referring to the example of "the artists, the poets, dreamers, literary geniuses of yesterday" ("Literary Lethargy," *Chinese Students' Alliance Annual*, 1923). We can infer from Lau's remark that by the early '20s the Hawaii-born saw themselves linked to an already established literary tradition.

Moreover, from the *Chinese Students' Alliance Annual's* earliest literary works, we can see that the tradition had evolved certain characteristics, some aspects of which would undergo rapid development and change by the 1930s. For one thing, many of the writers conceived of their work as fulfilling a purpose, a community need. The purpose was not only to preserve ties and an identification with the Asian ancestral land, its people, and its culture; but the purpose was also to present a humane picture of that land and its people to a Western world inclined either to gawk at or to view Asia with disdain, or to misconceive Asians as being passionlessly inscrutable, coldly sinister. The 1923 editorialist cries out:

> Who but we are more equipped to interpret the romance and tragedy of our own people--their passions, sentiments, desires? Is it not imposed upon us to overthrow such misconceptions as others sometimes so stupidly bring on our heritage? Yes, we Chinese students are the ones who must truly interpret the East to the West, formulate our views and opinions of the many complex problems confronting Hawaii, China, and the world at large, and share in bringing about a mutual goodwill throughout the world.

While Hawaii's Chinese American poetry of the 1920s consists predominantly of light verses describing the Hawaiian land and seascape, the short fiction rides on undercurrents of themes and concerns such as editor Lau asserts. To "truly interpret the East to the West," writers turned to China for settings of their stories in a third of the more than two dozen short stories, prose sketches, and vignettes published in the *Chinese Students' Alliance Annuals*. These China stories tend to be romantic, and, like comedy, aim for a happy

12

resolution of conflicts between individuals and society and an affirmation of community values. James Chun's "Fate?" (1920), for example, is a tale of a young Chinese couple forbidden to marry because of a feud between their respective neighboring villages. The story's plot, complicated by a dazzling set of circumstances arguing against the couple's engagement, concludes with a wedding that not only unites the couple and the families, but also ends the animosities between their villages. Here, as in many of the 1920s' stories using China settings, the temporal setting is rather vague: one wonders whether the story takes place centuries ago or in the present. This quality of timelessness contributes to an impression of romance sometimes accompanied by hints of exoticism.

The China romance runs through the decade. In Elizabeth N. Wong's "Moi Kui" (1929), a young woman rejects her wealthy father's arrangements for her marriage to a merchant prince. Incensed by the woman's refusal, the father has her marry instead a poor woodcutter, whom the heroine grows to love. When the impoverished young couple discovers gold in the stream beside their mountain hovel, the father repents his arrogance. The couple then uses their wealth to support schools for the poor.

Such tales, while spinning on improbable plots and twists of fate, suggest the authors' desires to counteract contemporary depictions of China and the Chinese as a miserable country wracked with civil turmoil instigated by vicious warlords. As one writer, Edith Ako, puts it in response to yet another set of stereotypes, she desires through her story ("Fate," 1926) to show the way of life of a wealthy Chinese bride in order to dispel tourists' images of Chinese women. Tourists, according to Ako, report the women to be either "gaily dressed 'sing song' girls," a "painted faced woman in a sedan chair," or "the coolie woman bearing burdens in the street, walking (trotting, I might say) along with a couple of heavy baskets swung from her shoulders." Yet while attempts to counteract notions of China as being miserable or decadent prevail, the students writing the fictional works were by no means blind to catastrophes wrought in China by man and nature. Civil turmoil within China appears as a topic of great concern in nonfictional essays and speeches of the decade. In exhortative verses such as James Chun's "China" (1921) and Ruth Chinn's "Lay Down Thy Swords!" (1928), the writers call upon the Chinese to end their civil strife and take their place in a modern world. Such concerns appear indirectly in the fiction: for instance, Elizabeth N. Wong's "Moi Kui," summarized above, reflects the desire of Hawaii-born Chinese students to use, in some way, the good fortune of their education to benefit the homeland of their forebearers. Several stories depict Hawaii-born, raised, and educated characters desiring to "return" to China as social workers.

It should also be noted that the stories set in China often center on a conflict between dictates of tradition (represented usually by the custom of arranged marriages) and individuals' desires for free choice; and the latter, implicitly more favorable, is not characterized as being particularly Western nor new. That is, *intercultural* conclicts do not appear explicitly as a theme in these stories of the 1920s set in China.

Even in the works set in Hawaii, where intercultural, interracial, and interethnic conflicts were rampant despite Hawaii's already established racial and cultural melting pot image, conflicts explicitly defined as being between East and West do not figure thematically until nearly the decade's end. One reason for this lack is obvious. With rare exceptions, Hawaii's Chinese American writers of the early '20s deal exclusively with Chinese and Chinese American characters. People of other races or ethnicity are hardly mentioned, even indirectly. One of the few early exceptions is Sau Ung Loo's "The Foundling" (1921), when a girl of seven living with her grandfather in Honolulu asks for and is given a Western dress because her schoolmates tease her, calling her a "China-jake" for wearing Chinese trousers. "So she wants to be dressed like a 'haole,'" the grandfather muses, "Well, well! as long as she is happy." This outward change in the girl's identity contributes to her long-lost father's failure to recognize her when he immigrates and happens to meet her. But the change of identity from East to West, striking when it momentarily surfaces, is superficial and is incidental to the story's core.

Instead, the problems to which Lawrence Lau alluded--both causes for and consequences of ". . . such misconceptions as others sometimes so stupidly bring on our heritage"--may be reflected in the Hawaii-based stories' sometimes tragic aspects, which the stories set in China generally lack. Through "The Opium Fiend" (1920), Beatrice Chong condemns addiction to opium and morphine, the use of which was associated with Chinese male immigrants. In the story, a Chinese man deeply ashamed of his opium addiction fears an upcoming reunion with his son, who had departed Hawaii fifteen years earlier to live in New York. Notably, the father is portrayed as neither passionless nor sinister--as stereotyping might depict an addict--and he maintains a modest business despite his addiction. His anxieties mounting, however, the father dies of an overdose before the reunion with his son can take place. For Hawaii's Chinese, opium was a bane both because of its pernicious effects on the addict's health, sanity, and social usefulness, and also because of the racial and ethnic stereotyping and discrimination it symbolized. The Chinese, including the American-born, were singled out for humiliating body searches upon disembarking in Hawaii from the American Mainland and abroad, while Caucasians, Japanese, Koreans, and all others entered without being subject to these inspections for the drug.

A tragedy similar in some respects to the one told by Beatrice Chong occurs in James Chun's "In the Camp" (1923). But whereas Chong in "The Opium Fiend" openly warns against opium and unequivocally disassociates herself from the damning image, Chun expresses a more complex attitude. The first-person narrator of "In the Camp" is the son of a Chinese storekeeper who serves plantation Camp 17. Accompanying the store's deliveryman with a load of goods and mail for the camp's laborers, the narrator finds Wong Mun Sing ill from having worked during a heavy rainstorm. To allay his discomfort, the formerly "strong, good-looking" Wong, once "sprightlier than his companion workers," has been taking opium. A letter that the narrator delivers to Wong informs the bedridden man that his mother and his wife eagerly await his return to China. Wong curses the bad fortune of his illness and vows to discontinue his use of opium and to resume his labor toward earning his way home. Twelve years later, the narrator, now a physician, revisits the camp and inquires about Wong, to whom he is again delivering a letter. He finds the man flush with winnings amidst a crowd of men gambling at *pai gau* while waiting out a rainstorm. The narrator has been told that Wong has grown addicted to opium; but the narrator's impulse to lecture against the vice is sharply checked:

> When I asked if [Wong] was still taking opium, Ah Fat said, "Of course he does. Don't expect anybody to give it up once he's gotten into it, especially when everybody else is smoking it. That's the only thing to drown their cares in their spare moments. And he joins in a game or two occasionally of a Sunday. Don't blame them. That's the only recreation those people have. . . ."

During the narrator's visit, Wong falls into convulsions and shortly afterward dies, wasted beyond his years, utterly broken; the letter has reported his mother's death.

Chun's story is remarkable in several respects. It happens to be the earliest plantation story, in English and by an Asian American, to have turned up in this study. The story's point of view is not the laborer's but of a well-to-do observer who is the son of a merchant, and who maintains strong sympathies for the men of Camp 17 while yet abhorring the squalor of their lives. The range of the characters' economic status, too, is notable: the laborer, the storekeeper, and the physician, the three intimately bound by their blood, their heritage, and the land where they live and die. Even the story's "opium fiend" has at least been given the dignity of having a psychological motivation for his addiction. Stereotype crumbles in the tragedy.

Still another aspect of Chun's "In the Camp" is well worth noting, for the story is among the best of the early '20s, and in it can be seen something characteristic of the *Chinese Students' Alliance Annuals'* Hawaii-based stories: sometimes a complexity, or an ambiguity--a certain richness of response to problems and conflicts, in comparison to the more simplistic romance of the China stories. Besides the quality of tragedy already suggested, "In the Camp" is informed by a naturalism that invests the setting with deep emotional value all the more powerful in this case because the emotions are those associated with tragedy. The camp is not Hawaii as Paradise. The story proceeds from a drowsy, sunny setting at the beginning to a rainstorm towards the end that swamps human willpower. Here is how Chun describes it:

> Outside the rain was pouring. It beat drearily upon the roof, dripped into the cracks and wet the walls within. It fell on the dirty porch, making it slippery and slimy. It flowed from the old clothes that hung on the line. It formed puddles of brown water in the yard, filled up the empty cans scattered about, and ran into the pig pens where the animals wallowed in mud and mire.
>
> Inside the men were immersed in their game, unmindful of the storm outside. What is a little rain, anyway! Are they not used to it? But it must be a desolate and dreary life these people are leading. Work, always work, and little pleasure! The mud, the sweat and grime of it all! It was work under the burning afternoon sun and work amid the chilling rains of winter. There was no chance of a change, of going anywhere, enjoying any wholesome pleasure, no chance of seeing anybody but the same dirty companions. It was a hopeless drudgery and in their hearts they knew it. They aged and sickened before their time. Like the buildings that furnished them scanty shelter, their lives were moldering away.

This, it may be said, is a scene described by one who knows a subtropical island well, well enough to know that here, too, there are seasons both natural and human.

III

Although history almost never lends itself to neat, clear divisions of thought, the year 1928 does loom signigicant in the history of Asian American literature in Hawaii. The birth of the University of Hawaii's literary journal, *The Hawaii Quill Magazine,* marks a significant change from the early romances characteristic of the *Chinese Students' Alliance Annuals*. The explicit concern with intercultural conflict, along with other significant developments, seems to document the emergence of a local Asian American literary identity.

The works of Gladys Li are particularly significant in this respect. For example, in her play, "The Submission of Rose Moy," Li incorporates some familiar elements with a new cultural awareness. The central conflict is between an arranged marriage to a man she does not love and the young heroine's desire to continue her education so she can "become a leader in China on woman [sic] suffrage." Li's variations on this somewhat familiar theme are significant: for one, there is no attempt to extricate her character from her predicament through an implausible romantic ending; for another, the conflict is expressly between Eastern traditions and Western ideals, and not only between Rose Moy's personal desires and her father's. Rose Moy's insistence is that she is "Island-born Chinese." "But this is America and we are living in the twentieth century," she pleads. Her bitterness rings clear in her protest, "Why must my life be governed by such dusty and diabolical traditions?" Her father's response is likewise couched in cultural terms, "You cannot break a tradition. You are of the East--you are a Chinese." In the end Rose defeatedly submits to the pressures to uphold tradition especially in deference to her deceased mother's dying wish, revealed to her through a letter which her father presents to her. In the final scene Rose is slumped down in submission, clutching her mother's letter, while from offstage, Rose's Caucasian friend signals in vain for her to escape to the Mainland; he signals by whistling "Yankee Doodle."

Although works set in China still occasionally appear during this time, the settings are predominately in Hawaii; significantly, references to the Mainland start to supplant references to China. A further offshoot of this development are a few works of short fiction and drama which exclusively employ presumably Caucasian characters and Western settings. Early examples of such works include Lucy M. Wong's "The White Dove" (*Chinese Students' Alliance Annual,* 1925), Eugene Ichinose's "In the Valley of the Don" (Japanese Students' Association of Hawaii, *Students' Annual*, 1929), and Takeshi Morinaga's "Truth Wins All" (Japanese *Students' Annual*, 1930)--Ichinose's, for instance, being a gothic mystery tale set in Spain's Valley of the Don.

Another example which clearly reflects this Western shift in the cultural identification of Hawaii's Asian Americans is Alyce Chang Tung's "The Age of Personality" (*Quill*, 1929) in which the personalities of two Chinese American sisters are contrasted. One, who is back on vacation from a Mainland college, is vivacious, energetic, and immediately appealing to men. The other, who has never left the islands, is shy, withdrawn, and has a harder time attracting men. Although both are favorably drawn. the sister with the Mainland experience is clearly dominant.

Another significant development at this time is the growing evidence of Hawaii's multi-ethnic population turning up in the literature. Gladys Li is again a noteworthy example. In her play, "The Law of Wu Wei" (*Quill*,1929), Li again uses an arranged marriage as the kernel of the plot. The central character, Chan Wei, learns that he must return to China to be married. Taking his leave of his beloved, he swears that "though my body goes to China, my heart lies buried here." The significant point here is that his love and poetic inspiration is a Chinese-Hawaiian girl. Another example of a growing multi-ethnic local identity, author Marcia Kawahinepoaimoku Wong draws equally from her apparent dual heritage. Her vignette, "Heard at the Fish Market" (*Quill*, 1928), describes a downtown Chinatown scene, and her story, "Kamapuaa, the Terrible" (*Quill*, 1930), recreates a traditional Hawaiian legend. In still another manifestation of this island sense of multi-ethnicity, Clarence K. Yoshioka has one story with a Hawaiian character ("The Man Who Was Put in a Hole," Japanese Students' Association *Students' Annual*, 1930) and another story about a Chinese immigrant ("Ah Leong's New Year Gift" *Quill*, 1930). Characterizations of Hawaii's mixed ethnic groups become more and more common in the literature of Hawaii's Asian American authors from this time on.

It is in this context that the first published novel authored by a Japanese American of Hawaii makes its appearance. Yet James T. Hamada's *Don't Give Up the Ship* (1933), a sea adventure tale set in Hawaii and conceived as an "epic of the American merchant marine in the Pacific," is in one striking aspect unlike any of Hawaii's Japanese American novels since published: it contains not a single Japanese nor Japanese American character. Indeed, one of the novel's only explicit acknowledgements of the existence of any Asians in Hawaii is a reference to wilting vegetables sadly displayed in a Japanese grocery storefront in a poor section of Honolulu. The hero of *Don't Give Up the Ship* is Bill Kane, who, we are emphatically told, is "a white man." An interracial theme runs through the novel, as Kane, harboring a conviction that he will somehow, someday, become Hawaii's shipping magnate, scrapes up a living with his faithful native Hawaiian companions Maui and Squid by diving for coins that passengers on incoming ships toss them. The novel's plot is to redeem Kane from his lowly yet easygoing existence and from his association with the Hawaiians, whom the other white characters and observers in the novel look upon condescendingly. Kane's redemption comes as he survives an encounter with pirates, somewhere on the seas south of Hawaii, and exposes the villainy of a white rival, while the Hawaiians perish.

Hamada's *Don't Give Up the Ship* implies some distinctly Western, particularly American, values and attitudes. Besides the literary models explicitly named in the text--***Old Ironsides*** and *Beau Geste*--in the background lie notions of the native Hawaiian as faithful companion generally corresponding to Natty Bumppo's American Indian companion Chingachgook or (without the moral crisis Huck Finn undergoes) Huck Finn's black companion Jim. Although its lack of Asian characters makes the novel unique among Japanese American novels of Hawaii, *Don't Give Up the Ship*, like other works from the late '20s through the '30s, clearly indicates a breaking away from strict identification with the countries of the authors' ancestors. Identification with American and native Hawaiian values, or with a blend of various ethnic groups' values as experienced in Hawaii--i.e. a local identity--meanwhile grows.

Concurrent with these developments, there emerges one of the most important and enduring traditions in the Asian American literature of Hawaii--the writing of stories which extoll the tremendous human suffering and sacrifice by the first generation immigrants to the islands. At first glance, it may seem that this desire to applaud and enshrine the sacrifice of one's forebearers in literature--elevating them to a level of myth and heroism--is contradictory to the desire to criticize and break from the Asian traditions that these very people embody. But in this context of tracing an evolving local identity, these two desires can in fact be seen as complementary, because a common characteristic of this body of works is that the parents or grandparents are seen in their ***historical role of being pioneers;*** there is absolutely no discussion of any generation previous to the one that establishes the *new life* in Hawaii.

It is indeed appropriate to elevate to myth such a momentous chapter in human history, and so the characterizations of the immigrants emphasize their ability to nurture--to forego personal pleasure and comfort in order that their children, their seed, would be able to take root and grow strong in the new soil. Salome Lee's story, "Paul's Mother (*Quill*, 1929), is an early Korean American example of this tradition. Although Paul fails to survive medical school in Boston because of personal problems with a white girl, Paul's mother perseveres through the shock and disappointment. At the story's conclusion, she pulls herself through and gets ready to continue her daily toil of taking in people's laundry. Rosamond and Roman Cariaga's "Phillipine Festival" (*Quill*, May 1932) contains the first sketches of a young immigrant's journey from the Phillipines to Hawaii. Later, A. Hana's "Baba-san" (*Quill*, 1933) and Shirley Kamioka's "A Couple" (*Quill*, 1936) both emphasize the spareness and simplicity of the Isseis' lives. Such historical perspective is of course easier to gain with the added distance of time, and indeed this tradition of looking backward in appreciation of the first generation's sacrifices flourishes from these very early examples down to the present day.

For Hawaii's Japanese Americans, the decade of the '30s held still another issue which would demonstrate how firmly rooted they were in their Americanness. Japan's invasion of China in 1937 brought several responses from Japanese American writers of the time. An anonymously written winner of the *Charles Eugene Banks Memorial Prize* in 1938, the short story, "Conflict," focuses on the conflict within a family between the Issei parents who are sympathetic to their mother country, and their Nisei children who are openly hostile to Japanese aggression.

Begun in 1939, Toshi Suematsu's "A Letter to Hisae" (*Bamboo Ridge*, 1979) raises many keen and perceptive questions about the effects of the "China Incident" on Japanese Americans:

> Day after day, news dispatches from the warfront in China are featured on the front page, topped with banner headlines. Inexorably the Far East, which at that time seemed remote, is being drawn nearer and nearer. . . . Japan is America's enemy, and what are you, Japanese in Hawaii, going to do about it? What are you thinking? What are you planning? What will you do, if and when America and Japan fight?

Toshi's foreboding questions in 1939 would of course soon be answered. War with Japan was soon to follow.

IV

The notion of Japanese Americans' divided loyalties and dual identities fired debates waged in speeches, articles, essays, and "open letters" running through the war years and persisting through debates over Hawaii's Statehood. A sampling of the nonfictional record of the debates is offered in Dennis M. Ogawa's *Kodomo no Tame Ni; For the Sake of the Children: The Japanese American Experience in Hawaii* (1978). Whether Hawaii's Asian Americans had time or inclination to write stories, poetry, and drama during the war itself, little remains today of fictional works written in the 1941-45 war years. Nearly a decade will pass, from the Japanese attack on Pearl Harbor, before the appearance of the first of several Japanese American novels which explicitly or implicitly restore the Niseis' historical links with Japan and place Pearl Harbor and WWII in the context of Japanese immigration and settlement in Hawaii. Thus Pearl Harbor and the war figure importantly in Shelley Ota's novel *Upon Their Shoulders* (1951), Kazuo Miyamoto's *Hawaii: End of the Rainbow* (1964), Jon Shirota's *Lucky Come Hawaii* (1965), and Milton Murayama's *All I Asking for is My Body* (1975).

Immediately following the war, however, we find the emergence of a new generation of writers who contributed to Hawaii's literature a fresh voice and renewed interest in the local scene. Both these developments can be attributed in part to playwriting experience gained in a class run by Professor Willard Wilson of the University of Hawaii Department of English. "What the writing student is encouraged to do," Wilson remarks in the Forward to the 1946-47 collection of *College Plays*, "is to look around him . . . to attempt to present life as it has impinged upon him and as he sees it." Playwriting opened up the use of pidgin English dialogue, while the student writers, encouraged by Wilson, explored their own homes and backyards for their plays' plots, characters, and central conflicts.

A few of the Asian American authored plays in the annual *College Plays* volumes center on the war, as returning veterans used their experience as materials for their dramas. More of the works concern other topics, these dramas centering not on the war itself but on its effects on life at home. Interracial dating and marriage thus appear frequently as a source of conflict between races and between generations, for example in Edward Sakai's "And Never the Twain Shall Meet" (*College Plays*, 1947-48) and Mary Akimoto's "Strangers" (*College Plays*, 1949-50). Usually in such dramas the racially mixed couple is a Nisei female (whom disapproving peers would label a "kamikaze") and a Caucasian military serviceman; and the usual issue is the narrow-mindedness of the woman's family and community. The readjustment of Hawaii's Nisei veterans to peacetime, civilian life, school, and new careers figures in such plays as Bessie Toishigawa's "Reunion" (*College Plays*, 1946-47) and Robert Suyeoka's "School Days" (*College Plays*, 1948-49). Suyeoka also portrays the grief of a mother who refuses to accept the combat death of her son, in "The Last Refrain" (*College Plays*, 1948-49). None of the dramas glorifies the bravery and heroism of Hawaii's soldiers; instead, the plays convey war-weariness, relief that the war has ended, and the immediacy of personal griefs and conflicts.

According to Professor Wilson, local audiences relished the occasional readings and performances of the plays not only because of the subject matter, but also because of the high-spirited pidgin English dialogues. Previously confined to anecdotes and jokes in the "Humor" sections of student annuals, Hawaii's pidgin and creoles now gave added authenticity to the characters. Here, in the student-written dramas, beginning with Wai Chee Chun's "For You a Lei" (*College Plays*, 1936-37), we at last find a mix of languages and dialects that most conspicuously announces the local voice. It seems that the increased use of the vernacular in both drama and fiction since the war accompanied the authors' increased confidence in their verbal talents.

This confidence, along with other developments, contributed to the vigorous growth of Hawaii's literature in the postwar years. The elements of a local identity and a local voice converge and mature to produce an impressive blossoming of Asian American literature in this postwar period (extending, roughly, until 1955).

Familiar themes continue to appear with new variations of plot, character, and dialogue. The popular conflict of arranged marriages vs. individual freedom, for example, still appears, but becomes more and more a matter of parental opposition to interracial marriage vs. individual freedom. This shift signals the growing distance from Asian traditions and values, and the closer identification with American mores; almost universally, the conflict is resolved by the choice to exercise one's freedom rather than to succumb to tradition or parental dictates. In Irene Yamato's story, "A Decision" (*The Lit*, 1951), the young Nisei woman decides to elope with a Portuguese-Filipino man. Henry Chun's play, "The Man They Left Behind" (*College Plays*, 1951-52), portrays a young Chinese man who is disowned for deciding to marry a haole woman. Arranged marriage still figures in Clara Kubojiri's "Yasuko Rebels" (*Nisei*, 1954) in which a young woman rebels during the ritual meeting with the matchmaker and the designated young man, but she is later thrilled when that same suitor returns on his own to court her in the American tradition by bringing flowers and candies.

The evolution of the local tradition can also be seen in the growing number of works which extol the experiences of one's forebearers. The awareness of Hawaii as home was by now complete, and the historical significance of the first generation more apparent. S. Kaneshiro's "The Chronicle of Mrs. Tsudai" (*Asterisk*, 1955), Pat Oda's "Papa" (*Nisei*, 1951), Hideko Oyama's "Remembering and Missing" (*The Lit*, 1951), and Patsy Saiki's "The Unwilling Bride" (*The Lit*, 1951) are just some of the works which involve this idea in some way. A very important development at this time is the appearance of Shelley Ota's *Upon Their Shoulders* (1951), the first Japanese American novel published in English to chronicle the events of immigration and assimilation experienced by a Japanese American family in Hawaii.

The growing confidence in the use of pidgin and creole dialogue, developed in the drama of the '30s and '40s, manifests itself in the fiction written in this period. Fiction writers demonstrate an unself-conscious ability to switch from standard English narrations to pidgin dialogue--reflective of the bilingual abilities of so many of Hawaii's people. Philip Ige and Charles Kong are two outstanding practitioners of this style. Ige's "The Forgotten Flea Powder" (*Paradise of the Pacific*, 1946) and his "Two Boys and a Kite" (*Paradise of the Pacific*, 1955) contain lively, earthy repartee which effectively captures the rhythms of pidgin English. Kong's "Hard Head" (*Aloha*, 1950-51) consciously distinguishes the nuances between different types of pidgin, in this case highlighting the pidgin style characteristic of Portuguese in Hawaii.

Despite these impressive developments, however, the most impressive quality of the postwar writers seems to be the confidence that they manifest in their work. Perhaps most revealing of this confidence is the appearance of works which begin to probe and critique the values associated with the "American Way." Sakae Takemune, in "The Facade" (*Asterisk*, 1955), has his narrator question the sacrifices that his family endured just to achieve the physical comforts of their middle-class status--his tone and title pierce the crass materialism of their desires. Ted Yamachika's "The Story of Peepeekoko and Its Folly" (*Nisei*, 1949), in the tradition of Mark Twain's satires, uses the style of a "tall tale" in undercutting the greed and ambition of a small town. Thomas Takimoto's "A Windy Tale" (*Asterisk*, 1958) also uses a fanciful story to satirize the blustery American's motto that: "bigger is better."

Besides satire, other new themes, settings, and styles appear--in fact, one of the greatest contributions of this period is the *diversity* of works which were produced. No longer do they seem restricted, as Asian American writers, to concern themselves exclusively with issues of culture, race, or history. They of course remained free to write about these key issues, but their freedom to range ourside of these parameters seems to herald a significant maturity in local Asian American literature. James Mishima's "Touching" (*Ka Lama*, 1952), for example, boldly portrays a young man's homosexual thoughts, while his "Night and Solitude" (*The Lit*, 1952) utilizes an intense stream-of-consciousness technique. Patsy Saiki's stories and dramas display an impressive variety of settings, moving from a Big Island plantation, to the Kalaupapa leper colony, to the University of Hawaii, to Japan as the setting of a fascinating verse drama. Clara Kubojiri, Seiko Ogai, and Ted Yamachika are just a few of the others who freely capitalize on the imaginative treatment of their own experiences. This freedom implicitly proclaims that their personal thoughts and experiences are valid sources for good literature; the particulars associated with life here, they seem to proclaim, can convey as much universal truth as can the particulars found in literature from anywhere else.

So many of these elements converge to make this postwar period such an important and interesting time for local Asian American literature. Sometimes they come together in one person, as in the case of Philip Ige, who in many ways epitomizes the writers of the period in his utilization of vignettes from his own experience, his skillful transcription of pidgin dialogue, and his apparently secure local identity. In his short, first-person monologue "The New Road" (*The Lit,* 1951), Ige's speaker bemoans the paving of the old dirt road that once fronted the plantation camp; he nostalgically recalls some of the memories associated with the old road. More importantly, the speaker's dissatisfaction over the new road stems from his awareness of it as yet another symbol of the plantation manager's paternalistic attitude towards the people in the camp; the speaker perceives that the road is intended to appease the workers who live and labor under dismal, substandard conditions. At the story's end the narrator exclaims:

> [The manager] thinks we only work for new roads. He thinks a dustless road is reward enough for twenty years of a man's life--to hell with the new road!

In the renunciation of the new road is the defiant proclamation of a local voice against the simplistic treatment of the laborers; it expresses a political awareness, a critique of society's injustices, and, supremely, the confidence to denounce condescension toward the local experience--a denunciation that seems to ring true in the artistic, as well as the political, sense.

V

This very exciting and important postwar period in Hawaii's Asian American literary tradition peaks in the early '50s and most of the writers of this period cease to publish by 1956. Although they were talented, and seriously committed to their craft, many writers were eventually forced from their writing by the pressing demands of establishing careers and families. Their departure from active publication left a gap that apparently was not easy to fill, for a relatively small number of works are published in the decade from the mid-'50s to the mid-'60s. Notable exceptions to this decline in publication are four novels about Japanese Americans which appear during this period: Bob Hongo's *Hey, Pineapple!* (1958), Margaret Harada's *The Sun Shines on the Immigrant* (1960), Kazuo Miyamoto's *Hawaii: End of the Rainbow* (1964), and Jon Shirota's *Lucky Come Hawaii* (1965).

A new generation of writers begins to appear in the late-'60s, and their ranks grow impressively in the '70s. Numerous social, political, and cultural factors possibly lie behind this resurgence in local literary activity. The Vietnam War and other international tensions raised hard questions about one's politics, race, and identity. Similar issues were at stake in the racial conflicts over civil rights, and the struggle for women's rights likewise shook the social structure in the United States. Environmentalists began to warn of the dangerous degree of pollution and the depletion of natural resources. The issues of race and the environment were felt especially acutely here in Hawaii, where a multi-ethnic population shared an extremely limited and delicate natural setting. Radical transformations in the islands' landscape and lifestyle alarmed local residents, and triggered a revival of interest in ethnic and regional concerns. Influenced in part by similar developments on the Mainland, the arts in Hawaii mirrored these renewed concerns. Literature, for one, offered a means of expressing one's creativity, as well as a means of exploring and preserving one's heritage and identity.

A number of contemporary writers reflect this desire to emphasize continuity within this context of rapid change. Family becomes an increasingly significant symbol of both change and continuity in the works of contemporary Hawaii writers. Some of the more prominent examples are: Wing Tek Lum's "A Picture of My Mother's Family," Eric Chock's "Driving Around the Island," and Jody Manabe's "Dear Reiko: 1968/1978" in which she describes a visit to the grave of her friend's grandfather:

> We wash his stone carefully.
> Solemn, we pull the weeds
> that fill his bed.
> We do not dig too deep.
> We leave the roots.

The sense of heritage and continuity in family also surfaces in Gail Harada's "New Year," in which she begins each stanza of her poem on the tradition of mochi pounding with the line, "This is the old way. . . ." And Tony Lee is aware of both the new and "the old ways" of island life in his story "Nowadays Not Like Before."

Numerous other examples exist, but it is important to note here that there are as many distinct voices in Hawaii's contemporary literary scene as there are writers. The range of this diversity can be noted in the work of two of Hawaii's most accomplished and widely published poets, Wing Tek Lum and Eric Chock, even when they are both exploring themes of heritage and identity: Lum's "Minority Poem," for example, has a decidedly more political tone than, say, Chock's "Ancestry." Some writers draw their images from the islands' landscape, while others utilize places they may have visited, while some use places they have never even been to; some make effective use of pidgin, while many others use standard English.

This diversity, which characterizes the multi-ethnic literature of Hawaii, was very apparent at the Talk Story Writers' Conference held in June, 1978. The conference drew good audiences and was widely covered in the media, focusing attention and arousing public interest in local literature. Many of the writers who were meeting for the first time had a chance to discuss and to present their work. Discussions involved questions of ethnicity, heritage, identity, and voice; others involved the use of pidgin and creole in their work; while others debated the role of the artist in relation to politics and history. There was excitement in the air at the conference; somehow, there was a feeling that the time had truly arrived for Hawaii's Asian American writers. Presently, numerous workshops, readings, and conferences continue to air local literary concerns, and ongoing publications such as the *Hawaii Review, Haleakala, Seaweeds and Constructions,* and *Bamboo Ridge* provide writers with regular avenues for publication. This bibliography, in fact, goes to press at an exciting period of literary activity. One result of this is that, happily, this bibliography will already be dated by the time of its release. *Poetry Hawaii, Bamboo Ridge No. 3,* and the *Talk Story Big Island Anthology* are just some of the new works which have already gone to press; there will of course be many, many more in the near future.

One of the most important revelations for the writers during this rather recent flurry of activity has been that they are not alone in their work, and that others likewise share their interest--how exciting for them to learn how very many writers there actually are in the history of Asian American literature in Hawaii. Indeed, contrary to what some editors and scholars of the literature of Hawaii have assumed, there has in fact been a long and rich Asian American literary tradition in Hawaii! This bibliography covers, in its 744 entries, nearly 60 years of this tradition.

DRAMA

DRAMA

Introduction

The bulk of plays written by Hawaii's Asian Americans is found in the University of Hawaii's collections of students' plays. Ten annual volumes of his playwriting classes' *College Plays* were compiled by Willard Wilson of the Department of English beginning in 1936-37, skipping the War Years, resuming in 1946, and continuing to 1955. Subsequently, the Department of Drama took over the playwriting course, and the collection of student plays, edited by Edward A. Langhans, continues as the *University of Hawaii Plays* (1958-). A third major collection, *Theatre Group Plays* (1946-), overlaps the other two. It contains prize winning dramas submitted to the University of Hawaii Theatre Group's annual playwriting competition, conducted in recent years under the auspices of the Department of Drama's Kumu Kahua group. Since the Theatre Group contest includes a category for student plays, the collection occasionally repeats material found in the *College Plays* and *University Plays* volumes.

The majority of the predominantly student written plays makes use of contemporaneous Hawaii settings, characters, and, in many cases, vigorous pidgin and creole dialogue. Conflicts, issues, and themes range through deeply rooted clashes between generations over prospects (or threats) of interracial dating and marriage, a prevalent concern in the dramas of the late 1930s to the early '50s; war-weariness (rather than glorification of cambat) and the problems of readjusting to peacetime life, in several plays immediately following WWII; violence in schools often seen at least in part as caused by racial tensions; the displacement of Asian traditions and values by Americanization; in a few instances, disparities between tourists' and locals' views of Hawaii. The plays generally reflect social concerns: culture, tradition, family, race, economic class. Quests for individual identity take shape in these terms. While local social themes are more difficult to descern in the experimental dramas attempted in the '60s and into the '70s, they reappear strongly in works of the '70s fueled by renewed interest in ethnicity and local culture. Although his works are not as yet available in print or typescript and thus are not included in this bibliography, Tremaine Tamayose should be recognized here as among the most active Hawaii playwrights focusing on social issues today. Tamayose's "Onolulu" deals with racism in Hawaii's schools, "Sexpectations" with sexist stereotypes, and "Troublemakers" with juvenile delinquency.

The impact of these dramas is heightened by Tamayose's energetic portrayals of local characters to parody and undercut prevalent stereotypes.

Chronological Index

1920s: Gladys Li.

1930s: Wai Chee Chun, Margaret C. Kwon, Gladys Li, Alyce Chang Tung, Violet Yee.

1940s: Mary Akimoto, Margaret Chinen, James K. Irikura, Daniel Kanemitsu, Masae Kashiwamura, Charlotte Lum, Edward Sakai, Robert Suyeoka, Bessie Toishigawa, Henry W. C. Wong, Seiichi Yamamoto.

1950s: Mary Akimoto, Thomas Chang, Henry Chun, Mary Hirakawa, Miyoshi Ikeda, Clara Kubojiri, Loretta M. J. Li, Robert Lum, James Mishima, Maybelle Nakamura, Richard J. Nakamura, Patsy Saiki, Lillian Sakai, Molly Tani Shell.

1960s: Chris Akiyama, Wayne D. S. Chun, Edgardo dela Cruz, Matthew Ihara, Douglas Kaya, Jean Sadako King, Ronald Liu, Patsy Saiki, Edward Sakamoto, Carol Watanabe.

1970s: Lynette Amano, Chan Amemiya [Park-Miller], Eileen Choy, Darrell H. Y. Lum, Karen Morioka, Dennis M. Nakano, Sandra Oshiro, Wynn Oshiro, Elizabeth Shinoda, Cara Sugihara.

Annotated Bibliography: Drama

1. Akimoto, Mary. "By and By." *College Plays.* University of Hawaii Department of English, 1949-50. UHHPC

Pidgin English farce. Agnes Nahele commands John Williams to marry her; younger woman Becky interferes by flirting with John. John toys with Aggie's love and jealousy. The farce is set in Papakolea, Honolulu, and depends heavily on stereotyped characterizations of native Hawaiians.

2. ___________. "Strangers." *College Plays.* University of Hawaii Department of English, 1949-50. UHHPC

Misako, a twenty-year-old Nisei, tells her Navy flier boyfriend Al that their affair is finished. Misako insists that "it won't work," since Al in fact has a wife and children at his Mainland home. Moreover, Misako's father, mother, and the neighbors in "the poorer section of Honolulu" object to Misako's dating a haole. Al refuses to accept the breakup, yet betrays his uneasiness with Misako's name, since it is "foreign" to him. The woman asserts, "I'm that name. It isn't right with you. I'm not right with you."

But when Mother argues with Misako about being seen with a haole, Misako decides to leave home and return to Al, despite her mother's pleas. Misako feels misunderstood and sees, as Al has said, that she doesn't belong in that Japanese household. She is a stranger to her parents. The drama strongly portrays some psychological tensions of the Nisei woman.

3. Akiyama, Chris. "And Baby Makes 31." *Theatre Group Plays.* University of Hawaii Theatre Group, 1968. UHHPC

Baby (is she a ghost?) is visited on her 31st birthday by Papa and Mama. None of the characters has seen the others in 31 years. Papa and Mama recognize Baby but not each other. Papa and Mama each is at the apartment presumably to witness the other's death. As they come together, their identities alternately clash and merge.

4. Akiyama, Chris. "The Dahlai Lama Lives in Bloomington's Quarry." *Theatre Group Plays.* University of Hawaii Theatre Group, 1968. UHHPC

As the author describes it, "This is a piece done in minimal theater fashion where characters, environment, time and action are stripped to their barest and integrated far more than is usual . . . . None of the major elements of regular theater are related fully so that what emerges must be a unity, total theater in one sense. Let it come and go softly and let it remain behind. It is nothing unusual and yet the day is lovely."

The heads of Miss Ach and Mrs. Stom, who are "Like 98 year old children," appear onstage. They've come to Bloomington's quarry from "the Institute" and are on the lookout for the Dahlai Lama.

5. Amano, Lynette. "Hotel Street." *University of Hawaii Plays.* University of Hawaii Department of Drama, 1970-71. UHHPC

Play is written with camera directions (e.g. "pan," "dolly," "swish," "fade"). Concerns two servicemen venturing around Hotel Street at night, taking in a pornographic movie, being taken by some gypsy fortune tellers, window shopping, and trying to fight boredom.

The play ends in a somewhat surreal montage of images of Hawaii, combined with an attack upon the two men. The play's theme protests anti-haole sentiment in local people.

6. Amemiya [Park-Miller], Chan. "The Encounter." *University of Hawaii Plays.* University of Hawaii Department of Drama, 1975-76. UHHPC

This play is set in Korea, and captures some of the human misery at a time between the Korean war and modernization. His family broken up by the war, his wife deceased because of T.B., Ingyung had fallen from a happy and respected status to a state of loneliness and alcoholism. He survives as a birdseller (his confinement of the birds serves as a theme in the play).

By some miracle Ingyung is reunited with his long lost daughter, now 20 years old, and some promise of happiness is kindled. The years of separation--the daughter's loneliness and insecurity, now protected by a tough independence, combined with the father's guilt-laden doting, force a schism between father and daughter. In the end, the old house and shop threatened by demolition and redevelopment, the daughter runs away with a good-for-nothing, and Ingyung is left alone again, drunk.

7. Chang, Thomas. "All That Money Can Buy." *Theatre Group Plays*. University of Hawaii Theatre Group, 1951-52/1952-53. UHHPC

A secretarial student in business school, Mitsuko Yamada, is taken into police custody for stealing money from her employers. She has worked for ten years as a maid and, on impulse, took the money to pay her business school tuition. Although her employers and the school principal speak well of her and try to exonerate her, Mitsuko turns herself in. The drama centers on Mitsuko and her classmates, establishes their high regard of her, and contrasts the different students' values regarding money and working for a living.

(Retitled "Root of Evil" and produced by the University of Hawaii Theatre Group, January, 1953, directed by Joel Trapido.)

8. Chinen, Margaret. "Aftermath." *Theatre Group Plays*. University of Hawaii Theatre Group, 1946-47/1947-48. UHHPC

Joe, a WWII veteran who served for three years in the Orient, has married Helen and returned to college, where he works hard and diligently at his studies. Joe is shocked to receive a letter from Betty Lee informing him that she has borne his child and will journey from Shanghai to find him. Helen reads the letter. Betty arrives. Despite the shock of the reunion, Joe and Helen in the end try to forget Joe's past and are reconciled.

(Tied for Third Prize, Student Division, University of Hawaii Theatre Group Second Annual Playwriting Contest, 1947-48.)

9. Chinen, Margaret. "All, All Alone." *College Plays*. University of Hawaii Department of English, 1947-48. UHHPC

Anna, a lesbian, invites Julie to spend an evening at her home. As the evening progresses, Anna's affection for Julie frightens the younger woman, who is portrayed as a "Sweet, young thing. . . impressionable. . . lighthearted." Anna talks about her utter loneliness. She is left alone once more at the drama's end.

10. Choy, Eileen. "Sidney Bernstein." *Theatre Group Plays*. University of Hawaii Theatre Group, 1971-72/1972-73. UHHPC

Sidney Bernstein's university roommate Prince tries to arrange a date between Sidney and sorority girl Bunny. Sidney's mother suspects a plot to get Sidney married to a gentile. Sidney, meanwhile, learns that he has received a grant to fund his zoology graduate research. Now he and Roberta--his lab assistant, to whom Sidney's been secretly married--can make their marriage known. Some confusions arise because Sidney's pet lizard, like Roberta, is also nicknamed "Bob." Other roommates, floating on drugs, drift in and out of this farce.

11. Chun, Henry. "Kindness to Cobras." *College Plays*. University of Hawaii Department of English, 1951-52. UHHPC

Benny, Jimmy, and Keela capture rival gang member Cobra to avenge the killing of a comrade, Jojo. Keela wants to kill Cobra immediately upon dragging him, bound, into their gang's hideout. Benny, the gang leader, restrains Keela, to give Cobra more of a "fair chance." Cobra breaks free and slaughters the other three viciously. The play is extremely violent, as though it were an enactment of a youth gang member's fantasy of bloodshed.

12. ____________. "The Man They Left Behind." *College Plays*. University of Hawaii Department of English, 1951-52. UHHPC

Siu Fun Young orders his son Ah Heen to leave the household when the son announces his intention to marry Dorothy Lee, a haole. Earlier, Siu Fun and Mrs. Young had been vigorously discussing, with Mr. and Mrs. Tanaka, a neighboring Issei couple, their children's ignorance of Chinese and Japanese traditions, culture, and language. The Young family disintegrates completely as Mrs. Young angrily leaves Siu Fun because of his treatment of their son. The play dramatizes the replacement of the old culture by a new one.

13. Chun, Henry. "Ng Ga Pi." *Theatre Group Plays.* University of Hawaii Theatre Group, 1951-52/1952-53. UHHPC

Bahk Lahn Ching is to marry the son of Jai Mau Goo; but Dook Sum Po connives to engage the Goos' son to her own daughter. Dook joins the widow Bing Wah Ching and Bahk Lahn when the Chings invite Jai Mau and Mrs. Goo to dinner. While Goo is swaying under the influence of his beloved drink, *ng na pi,* Dook tricks him into signing a marriage agreement. Discovering what has occurred, Bahk Lahn gets Dook drunk and steals the letter of agreement so that Bahk Lahn's own wedding may go on as planned.

This farce is presumed to be spoken entirely in Chinese. The author renders lively Chinese dialogue in English.

(First Prize, Student Division, University of Hawaii Theatre Group Sixth Annual Playwriting Contest, 1951-52.)

14. Chun, Wai Chee. "For You a Lei." *College Plays.* University of Hawaii Department of English, 1937. Pp. 57-72. UHHPC

Ah Mui and Leilani, ten-year-old girls, string flowers for lei day. Through their pidgin dialogue a picture of impoverished life near Aala Park emerges. Mrs. Lee, widowed mother of Ah Mui, Ah Quon, Ah Hong, and Ah Lan, works nights to support the family. Ah Lan plays hooky to see movies with her boyfriend; yet the school-teacher Miss Carter, apparently likes Ah Lan and urges Mrs. Lee to get Ah Lan to attend school. Mrs. Lee wants to see Ah Lan put in a reform school so that Mrs. Lee will not have to punish Ah Lan anymore. The son, Ah Quon, finds a way to get Ah Lan to return to school. The play's dialogue is in a tough, hard-driving Aala Park pidgin.

15. Chun, Wai Chee. "Marginal Woman." *College Plays.* University of Hawaii Department of English, 1937. Pp. 119-131. UHHPC

Mei-mei Yen and Sammy are children of "a substantial Chinese family in Hawaii." Mei-mei wants to go to London, to study music at the Royal Academy. Mother, upon hearing Mei-mei's wish to "get away again," announces her plans for Mei-mei to wed Tzu Kwan: an arranged marriage. But Mei-mei wants to marry Dwight Turner. Filial piety is threatened by love. Mei-mei decries her position, being neither Chinese nor American. The one-act play ends at a standoff.

16. Chun, Wayne D. S. "The Acorn." *University of Hawaii Plays.* University of Hawaii Department of Drama, 1963. UHHPC

A black coed is pestered by a white male student in a cafeteria on the University of Pennsylvania campus. The male's advances are momentarily intruded upon by a student waiter, after which the girl consents to meet the persistent suitor for dinner. The train of events follows a rather obscure logic.

17. ___________. "The Death of Rimbaud." *Theatre Group Plays.* University of Hawaii Theatre Group, 1965-66. UHHPC

In the midst of a race riot, brothers Hector and Paris Jones rummage through a theatrical supply warehouse. There they meet Homer and two other Negroes garbed in theatrical costumes. The entire group proceeds to play-act. Among the drama's themes is a question of which is more real, which more sane--the rioting world outside, or the world of the theater.

(Honorable Mention, University of Hawaii Theatre Group Twentieth Annual Playwriting Contest, 1965-66.)

18. ___________. "Go Tell it on the Mountain." *University of Hawaii Plays.* University of Hawaii Department of Drama, 1963. UHHPC

A revival meeting, based on James Baldwin's novel.

19. dela Cruz, Edgardo. "The Antillan House." *University of Hawaii Plays.* University of Hawaii Department of Drama, 1965. UHHPC

Set in Manila, this play deals with the internal conflicts of a middle-aged spinster, Coring, who desperately desires to find freedom after living under a stern and restrictive father. Her still, suffocating house, once valued for its marvelous architecture, becomes a symbol of the spiritual death she herself was undergoing.

She meets a young man in whom she sees someone who could help the house (and herself) to live again. Breaking many social taboos, Coring invites the young man to the house, only to find out that he is really as narrowly conservative and traditional as her father was.

Finally, at the suggestion of her aunt, Coring shakes the spell of her father over her and the house by opening the windows which he had always kept shut. The house, Coring's heart, becomes alive again.

20. ____________. "The Seance." *University of Hawaii Plays.* University of Hawaii Department of Drama, 1965. UHHPC

Play is set in the living room of a young man, Freddie. Three friends arrive for a seance. They are shallow, hypocritical, cruel, and arrogant. Some interest is generated by their verbal sniping and insulting each other, but, for the most part, the play tends to drag.

21. Hirakawa, Mary. "Blood is the Victor." *Theatre Group Plays.* University of Hawaii Theatre Group, 1951-52/1952-53. UHHPC

On her eighteenth birthday, Naomi is told that she is an adopted child. Feeling alienated from her foster family, she's about to fly to Lahaina, Maui, in search of her real father. Meanwhile, Mr. Noda, the new husband of Naomi's previously widowed foster mother, returns drunk and lectures Naomi that she should show him more respect. In the end, all discover that Mr. Noda is actually the real father of Naomi.

(Honorable Mention, Territorial Division, University of Hawaii Theatre Group Sixth Annual Playwriting Contest, 1951-52.)

22. Ihara, Matthew. "Dear Miss Madison, Blagh!" *University of Hawaii Plays.* University of Hawaii Department of Drama, 1964. UHHPC

A fantastical play about a revolution in an elementary school classroom, led by two youngsters, Frankie and Rocky, over the tyrannical Miss Madison, an old, cruel teacher.

The revolt gets out of hand: the students tie her up, beat her, and threaten to execute her by burning. Frankie sees the developments, calls in the authorities, he is called a traitor, and the whole uprising is quelled.

Some possible interest in the push-pull between Frankie and Rocky. Frankie wants to correct grievances through demonstration, whereas Rocky is a total anarchist. The formal language is incongruous to the age group being portrayed; the situation grows more and more implausible as the play develops.

23. ___________. "The Long Way Home." *University of Hawaii Plays.* University of Hawaii Department of Drama, 1964. UHHPC

Bill, a local boy of mixed ancestry, is hitchhiking as he often does near the Kaneohe-Kailua junction on the Pali Highway, trying to get a ride into Honolulu late at night. Charles Lee Ling, a middle-class, rather conservative-looking type has car trouble nearby, and he, too, needs to hitch a ride into town.

The two characters are so different in personality, family background, social class, and experience that they are naturally very distant at first, but then begin to communicate with each other. Finally, however, a rough local guy, a friend of Bill's, stops to give him a ride, whereupon Bill unflinchingly and totally rejects Charles' company.

While the play does not develop it in much depth, it does point out the gulf that exists between economic and social classes in Hawaii's "local" community.

24. Ikeda, Miyoshi. "Barrack Thirteen." *College Plays.* University of Hawaii Department of English, 1951-52. UHHPC

Army Private Joe Blake strikes Sgt. Curtiss, who is hated by his men. Well-liked Captain Moore steps in to reprimand Sgt. Curtiss.

25. ___________. "Lest We Forget." *College Plays.* University of Hawaii Department of English, 1951-52. UHHPC

A portrayal of small-town "dead-end" kids in a town outside of Hilo. These are youths who have been in and out of reform school and constitute a small gang frowned upon by the community. Tada, a college student, tries to help the boys by organizing a baseball team. The community, however, withdraws its promised support for the team, and the boys drift back into gambling and aimlessness. Tada makes the point that society is at least partly responsible for the youths' problems.

26. Irikura, James K. "Broadminded." *College Plays.* University of Hawaii Department of English, 1947-48. UHHPC

Father, "An alien Japanese with the Oriental ideals of racial purity," is incensed with his daughter Jane when he hears of her engagement to Bill, a haole. Jane's older brother Bob joins the attack. Up to the time of this crisis, the family had been touting its broadmindedness. But the attack on Jane is vicious. Bob calls Jane a "kamikaze"; the author explains in a glossary that the term, as used by local AJAs, refers derogatorily to any girl or woman who dates "haoles," especially servicemen. The drama concludes without resolution, with Father railing against Jane who throws a final, defiant look at Father. The drama is a hot attack on Japanese racial narrow-mindedness.

27. Kanemitsu, Daniel. "A Class in Ethics." *College Plays.* University of Hawaii Department of English, 1947-48. UHHPC

Philosophical debates among members of Professor Dinger's ethics class. Questions of the "practicality" of ethics, the World Situation, and revolution arise.

28. Kanemitsu, Daniel. "Portrait of a Lady." *College Plays.* University of Hawaii Department of English, 1947-48. UHHPC

A subtle, probing portrayal of a couple's estrangement. Miles Strong attempts a reconciliation with his wife, Susanna Dru. The impression at first is that Miles is courting Susanna, asking her to reconsider his marriage proposal. Later we find that they are already married, but separated. The problem is what Susanna considers an abnormality; she says she is "not complete." The inference is that she is frigid, and sexual tensions underlie the drama's highly polished and refined dialogue.

29. Kashiwamura, Masae. "The River Sai." *Theatre Group Plays.* University of Hawaii Theatre Group, 1946-47/1947-48/1948-49. UHHPC

The Issei father labors on a plantation; seeking support in his old age, he wants his son Kenji to enter medical school. Kenji has decided to work in Honolulu instead, while helping his young sister Yaeko through art school. The parents consider the children's decisions and wishes to be breaches of filial piety. In the drama, Yaeko, Kenji, and Mother argue and plead their cases. The River Sai of the play's title is mythological, symbolizing the avengement of filial piety, as on its banks the weeping spirits of ungrateful children toil endlessly.

(Second Prize, Student Division, University of Hawaii Theatre Group Third Annual Playwriting Contest, 1948-49. Produced by the Theatre Group in May 1949, directed by Louis Steed.)

30. Kaya, Douglas. "Don't Throw It Away." *University of Hawaii Plays.* University of Hawaii Department of Drama, 1961. Pp. 4-13. UHHPC

In this attempt at absurdist drama, a typical middle-class living-room scene is punctured by the intrusion of a dead horse's carcass falling out from the closet. This development goes largely without purpose, except to elicit a totally inane dialogue from the character of the mother.

(Third Prize, Student Division, University of Hawaii Theatre Group Playwriting Contest, 1961.)

31. Kaya, Douglas. "This One Doesn't Work." *University of Hawaii Plays*. University of Hawaii Department of Drama, 1961. Pp. 14-27. UHHPC

A newly-hired office worker is bothered by advances and propositions from a secretary so much that he is totally distracted from doing his work. Although he is not interested in the girl, he is kept from doing his work, and so he is consequently fired. It is later revealed that the secretary is the boss' granddaughter, and that the young man's position has seen a long succession of young men hired as potential husbands for her.

32. King, Jean Sadako. "Confetti." *University of Hawaii Plays*. University of Hawaii Department of Drama, 1964. UHHPC

A dance drama, set to music, "interpretive modern" in style.

Julie, who is later joined by Lance, is a free spirit out-of-step with the rest of the workaday world. They sit on a bench as others walk by, playing with symbolic signs of nonconformity (bright balloons, children, a kite, and confetti). She is arrested for her misdeeds, dons a mask of conformity and dies. She reappears at the end, and she and Lance and the child are joined by two lovers in a happy ending.

(Produced at Kennedy Lab Theatre, 1965.)

33. King, Jean Sadako. "Encounter, or The Way It Really Was." *University of Hawaii Plays*. University of Hawaii Department of Drama, 1964. UHHPC

A very strange drama that unfolds in a woman's restroom in a shopping center. A housewife, Diane, is confronted there by a madman who calls himself Professor. He flatters the woman, then frightens her; his emotions soar, and he asks her to dance, then recites poetry to her.

In a very strange turn of events, Diane becomes excited by the eccentric Professor, who is so unlike her dull and uncommunicative husband. Pleased by the Professor's attention, she starts to pursue him. He is trying to avoid her when they are interrupted by a maintenance man, who is obviously familiar with the Professor's antics, so he wearily carts the Professor off.

34. ___________. "Whither Thou Goest." *Theatre Group Plays*. University of Hawaii Theatre Group, 1964-65. UHHPC

Sex farce centering on actress Helena Lee's attempts to seduce young Perry Shaw, who makes a play for maid Allie, who chases after Helena's agent Reynolds, while Helena's husband Jonathan pursues Allie and, to complicate matters, Helena's son Nick and her producer Segal now and then interrupt her attempts to seduce young Perry Shaw. Only pairs of characters appear on stage at any time until the denouement. The action is quick, the dialogue swift.

(Honorable Mention, University of Hawaii Theatre Group Nineteenth Annual Playwriting Contest, 1964-65. Produced by the University of Hawaii Theatre on March 3-7, 1965; directed by Karl Wylie.)

35. Kubojiri, Clara. "Country Pie." *College Plays*. University of Hawaii Department of English, 1951-52. UHHPC

Martha's mother, younger sister Katy, and older brother Tetsu complain to her about the hard life she leads because of her husband George. The Nisei couple, with their daughter Emiko, live and labor in an isolated farm district on the island of Hawaii, so remote that their home does not yet have electricity. George returns home in the midst of the complainings and Okasan lets him have it. Martha, however, insists on remaining with George, who has resolved already to make it up to Martha and Emiko for the frustrations he's inflicted on them. The play ends happily with Martha (who's expecting another child), George, and Emiko drawing together as a family.

"Country Pie" offers some interesting views of interactions between the members of a Japanese household in Hawaii. While Okasan openly complains about George, Tetsu at moments takes George's side and tries to restrain his mother's outburst. The men prefer not to discuss the family problems at all. The play also contrasts the characters' languages: Okasan speaks immigrant pidgin, George and Tetsu speak their Nisei male language, while Martha and Katy are characterized by their shifting between standard English and pidgin.

(Second Prize, Student Division, University of Hawaii Theatre Group Annual Playwriting Contest, 1952-53. Also found in *Theatre Group Plays*, University of Hawaii Theatre Group, 1951-52/1952-53.)

36. Kubojiri, Clara. "Hale O Olelo Nane (House of Fable)." *College Plays*. University of Hawaii Department of English, 1951-52. UHHPC

It's final exam time and the women of Unit I, New Women's Dormitory, University of Hawaii, are cramming hard at midnight. The play is a slice of University of Hawaii dormitory life of the early 1950s.

37. Kwon, Margaret C. "I Fear Not Pele." *College Plays*. University of Hawaii Department of English, 1937. Pp. 47-54. UHHPC

Kapiolani, a Christian convert, wife of Neihe the Chieftain of Kaavarva, undertakes a pilgrimage to Kilauea in order to defy Pele. The setting is the Island of Hawaii, late 1824. Apparently a second concluding scene is missing. The first scene ends with Kapiolani extolling Jehovah, defying Pele.

38. Kwon, Margaret C. "Mama's Boy." *College Plays.* University of Hawaii Department of English, 1937. Pp. 106-118. UHHPC

This play concerns a Korean family living in the Vineyard Street District, near Palama, Honolulu. Daisy wants to marry a Chinese but is forbidden by her mother to do so.

Mother considers the Chinese man a "foreigner" and says that the marriage would shame the family. The family's real shame, however, is that Mother is an alcoholic. Enraged by Mother's accusing Daisy of threatening to bring shame upon the family, son Peter storms out of the house, taking Daisy with him. In Scene 2, Peter discusses his plans with his sister. He wishes to escape the hellish home life by seeking plantation work on Maui. But he realizes that he would not earn enough to support himself and to send for his brothers and sister.

39 Li, Gladys. "The Law of Wu Wei." *The Hawaii Quill Magazine* 2(January 1929):20-26. UHHPC

A student from China, Chan Wei, has found love and poetic inspiration in the beauty of Rosie Moy, a Chinese-Hawaiian girl. On the eve that he proposes to her, he receives a letter informing him of the death of his father. He feels compelled to obey the law of Wu Wei, return to China, marry the appropriate woman, and assume the role of head of the Wei clan.

His poetic inspiration broken, he burns his sacred brush, and Rosie Moy despairs over the broken proposal.

__________. "The Submission of Rose Moy." *The Hawaii Quill Magazine* 1(June 1928):7-19. UHHPC

Rose Moy, a beautiful, young Chinese-American girl is promised to an old, greedy Chinaman by her father. Rose rebels against her father's plan because she could not possibly love the old man, and because she desires to continue her graduate work on the mainland, eventually to work for women's rights in China. She plots her escape to the mainland with the help of her friend, an American painter.

On the night of her planned escape, however, she is given a letter left by her deceased mother, imploring her to retain traditional Chinese ways. She crumples in submission as her friend signals from offstage by whistling "Yankee Doodle." (See introduction, p. for a more detailed discussion of this work.)

(First prize winner in a contest sponsored by *The Hawaii Quill Magazine.*)

41. Li, Gladys. "The White Serpent." *The Hawaii Quill Magazine* 5(May 1932):24-31. UHHPC

A Chinese melodrama staged in traditional style (stage conventions, costuming). A combination love tragedy and morality play. A young husband seeks the refuge of a monastery when he discovers that his wife is actually an evil white serpent in disguise. The White Serpent, in love with this mortal, follows the young man to the monastery. After a battle, she is defeated, then kills herself before she could be transformed back into a serpent as an act of love--so the young husband would never see her in that hated form..

42. Li, Loretta M. J. "The Bridge." *College Plays.* University of Hawaii Department of English, 1952-53. UHHPC

Twelve-year-old Twila, alone, retreats into her world of imaginary playmates as her friend Mary, in contrast, is maturing into adolescence.

43. ___________. "Painting on Velvet." *College Plays.* University of Hawaii Department of English, 1952-53. UHHPC

Agnes and Esther Carson, middle-aged sisters from Wisconsin, vacation in Hawaii. Agnes is filled with romantic notions about Hawaii. Not fully aware of herself, she attempts to seduce Kekuna, a part-Hawaiian yardboy, who gently backs off. Agnes later reports to Esther that Kekuna had tried to ravish her, and the entire incident embellishes her notions of Hawaiian adventure.

44. Liu, Ronald. "Moooo!" *Theatre Group Plays*. University of Hawaii Theatre Group, 1966-67. UHHPC

Absurdist play in which Youngman, urbane and cynical insults a patient Oldman. Younglady comes to Oldman's defense, and is in turn insulted by Youngman. Oldman sits on a park bench unable to understand what's going on when Youngman and Younglady begin speaking of Bulls and Mooos, which apparently has to do with greed for money. Near the play's end Oldman intimates to Younglady that he had killed his lover's wealthy father and thus gained an inheritance. Youngman remarks, "It's amazing what a person would do for money, or love, for that matter." Youngman and Younglady then go off together.

(Honorable Mention, University of Hawaii Theatre Group Twenty-first Annual Playwriting Contest, 1966-67.)

45. Lum, Charlotte. "Mistaken Nonentity." *College Plays* University of Hawaii Department of English, 1948-49. UHHPC

Young history professor Peter Ashley, overworked and anxious about his first year of teaching, dreams what he fears. In his dream, he is visited in his office by a female student who lusts for him, students wishing to drop his course, and by Hitler, Cleopatra, Teddy Roosevelt, and other historical characters.

(Honorable Mention, University of Hawaii Theatre Group Third Annual Playwriting Contest, 1948-49.)

46. ___________. "These Unsaid Things." *College Plays*. University of Hawaii Department of English, 1948-49. UHHPC

A psychological study of a low-middle class Honolulu Chinese family: Pa, Ma, and daughter Lin. While externally the characters argue, bicker, snarl, and snap at each other, their inner selves (which are also represented by characters in the drama) show sensitivity and understanding. But the external fighting never ceases. Unable to beat the strain, Lin moves out of the household.

(First Prize, Territorial Division, University of Hawaii Theatre Group Third Annual Playwriting Contest, 1948-49. Also found in *Theatre Group Plays,* vol. 1.)

47. Lum, Darrell H. Y. "Oranges Are Lucky." In *Talk Story: An Anthology of Hawaii's Local Writers,* edited by Eric Chock et. al., pp. 139-156. Honolulu: Petronium Press/ Talk Story, Inc., 1978. UHHPC

Play is set in a Chinese restaurant, where a family gathers to celebrate the eightieth birthday of their grandmother, Ah Po. The play effectively captures a range of characters and their varied responses to the old woman. Polite respect, condescension, and even disgust are mirrored in the local voices which Lum skillfully creates.

The play's poignancy derives from Ah Po's soliloquys, in which she addresses her dead husband. The contrast between her public voice--that which her family sees, and her internal monologue--which reveals the depth to her character, makes this an especially enlightening and sensitive work.

48. Lum, Robert. "Contempt." *Theatre Group Plays.* University of Hawaii Theatre Group, 1951-52/1952-53. UHHPC

Ann Montgomery realizes that her sister Martha is despised and held in utter contempt by Martha's husband, famous author Ralph Morrison. Martha desperately tries to believe that Ralph's ostensible praise for her is not offered sarcastically.

(Third Prize, Student Division, University of Hawaii Theatre Group Sixth Annual Playwriting Contest, 1951-52.)

49. __________. "The Girl Who Had Everything." *Theatre Group Plays.* University of Hawaii Theatre Group, 1951-52/1952-53. UHHPC

Realizing that her sorority and campus friends have used her to enhance their own prestige, beauty contest winner Myra Weeks bitterly leaves the clique. The play is an attack on the shallowness of values in campus society, 1951.

(Honorable Mention, Student Division, University of Hawaii Theatre Group Sixth Annual Playwriting Contest, 1951-52.)

50. Mishima, James. "Hoomalimali." *Theatre Group Plays.* University of Hawaii Theatre Group, 1955-56/1956-57. UHHPC

To protect himself from heartache when it's time to say goodbye, beachboy "Clipper" Martin tells visitor Shirley Patterson that their affair was a mere summer romance. Shirley pleads for Clipper's love, but he remains stubbornly cynical until a couple of other female tourists disgust him with their lewdness. Clipper and Shirley are then reconciled so that they may part as friends at summer's end. The play moves from presenting the commercialized facade shown to tourists, to revealing the genuine feelings of the Hawaiian beachboy.

(First Prize, Territorial Division, University of Hawaii Theatre Group Tenth Annual Playwriting Contest, 1955-56. Produced by the Theatre Group in October and November 1955, directed by Lucie Bentley.)

51. ___________. "Sumo." *Theatre Group Plays.* University of Hawaii Theatre Group, 1955-56/1956-57. UHHPC

This farce centers on a sumo match between George Miller and Mrs. Hayashi, grandmother of Kimiko, George's love. Obaban Hayashi, a robust old woman of a Wahiawa plantation camp, has arranged for the match following the spurious "secret" marriage customs of the Shimamoto clan. Losing the match George fails to win Kimiko; but the bride still goes to George since he has been cheated in the sumo match by his rival, a Japanese favored by Obaban. The farce consists of one improbable turn of events after another.

(Third Prize co-winner, Territorial Division, University of Hawaii Theatre Group Eleventh Annual Playwriting Contest, 1956-57.)

52. Mishima, James. "Sunao." *Theatre Group Plays.* University of Hawaii Theatre Group, 1951-52/1952-53. UHHPC

Sunao Murakami tries to justify his decision to major in English and become a writer. Ot'san steadily objects, wanting his son to study business instead. A number of issues arise, but stop short of being developed in the brief play: the "novelty" of a "Japanese English writer"; the "torture" Sunao experiences when writing; the probable financial poverty Sunao is headed for as a writer. Sunao remains stubborn. Ot'san lets him go his own way.

(Second Prize, Student Division, University of Hawaii Theatre Group Sixth Annual Playwriting Contest, 1951-52.)

53. ___________. "There Should Have Been Such a Time." *Theatre Group Plays.* University of Hawaii Theatre Group, 1957-58/1958-59. UHHPC

Elderly Katana Kimura is about to be sent to Maluhia Home by her grandson George. The news shocks her, but she resigns herself to the move. A further conflict arises regarding the household shrine at which she prays. Katana wants it to remain with the family; George threatens to destroy it. Meanwhile, granddaughter Michiko fervently claims the shrine is unnecessary for the true worship of Buddha. There is considerable argument over this theological point. The conflict between Katana and George drops out of sight in the meantime. In the end, the shrine goes with Katana to the nursing home, leaving nothing of the old woman behind with the family.

(Second Prize, Territorial Division, University of Hawaii Theatre Group Twelfth Annual Playwriting Contest, 1957-58.)

54. Morioka, Karen. "Echoes." *University of Hawaii Plays.* University of Hawaii Department of Drama, 1975-76. UHHPC

Racial conflicts erupt into a small gang battle in this play set in Kalihi. Alby Silva (Portuguese), one Japanese friend, and one Filipino friend are opposed by Reggie Elliot (haole), one Hawaiian friend, and a haole friend.

The street violence is, in this play, attributed to a lack of understanding, love, and moral guidance at home. Mrs. Silva, and the Elliots, are cruel, small-minded, and racist parents who egg their children on to try to "prove" their worth by winning fights.

The conclusion witnesses both parents cheering their children to fight--until Alby finally stabs and kills Reggie right before their eyes.

55. Nakamura, Maybelle. "Asu Wakaru (Tomorrow Will Tell)." *Theatre Group Plays.* University of Hawaii Theatre Group, 1953-54/1954-55. UHHPC

Mr. and Mrs. Matsuda vehemently oppose their son George's romance with Joan Okada. Joan was once a taxi-dancer, is from a poor family, and, in short, has a bad reputation. George is extremely defensive of his affair. His defensiveness, as it turns out, is based on his own doubts about Joan.

(First Prize, Student Division, University of Hawaii Theatre Group Ninth Annual Playwriting Contest, 1954-55. Produced in October 1954, directed by Helen Topham.)

56. Nakamura, Richard J. "Black and White." *College Plays.* University of Hawaii Department of English, 1952-53. UHHPC

Kicked out of his home in Pahala, Hawaii, and now living in a dingy room in Palama, young Saburo Yamane is "ready to conquer the world." He and his Portuguese girlfriend, Mae, plan to start a life on their own, their talk of a future contrasting sharply with the poverty of their living conditions. Saburo's older brother Jiro and their parents call for Saburo to return to Pahala. He refuses, preferring the Honolulu slum to the plantation.

(This play is also found under the title "We Wait for You," edited by Stanley M. Tsuzaki for a series of "Pidgin Plays," in *Pacific Speech* 4[Fall 1969]:10-27. Tsuzaki includes footnotes and a glossary.)

57. Nakamura, Richard J. "Decision." *College Plays.* University of Hawaii Department of English, 1952-53. UHHPC

Grace Akiyama tries to keep her son John from going to the University of Hawaii. John's going would mean that she'd be left all alone in their Hilo home, since her husband has gone to Japan to work and has apparently deserted the family. John, realizing this at the play's end, is faced with having to decide whether to stay or to leave his mother's overly protective dominance.

58. Nakano, Dennis M. "Lucky You Stay Hawaii." *University of Hawaii Plays.* University of Hawaii Department of Drama, 1975-76. UHHPC

Charles "Biggy" Kanahele, the "bull" of a local high school, and his partner Tony Grahovac harass all who cross their paths. Alan Miyatake tries to win their favor by acting tough but only succeeds in appearing weak and comical as he grovels for acceptance. Alan meets and shows his attraction for Celita Fernandez, a recent immigrant from the Philippines. Biggy and Tony try to hijack Celita's brother Placido, who strikes back at Biggy. Alan refuses to fight Placido on Biggy's command, and an ensuing fight between Biggy and Tony on one side, and Alan and Placido on the other, results in Alan's accidentally stabbing Placido.

Although somewhat long and overdone, the drama powerfully evokes the tension and terror of high school violence. At the end, the audience (i.e. "society") is implicated for the tragedy.

59. Oshiro, Sandra. "Someone's Drowning." *University of Hawaii Plays.* University of Hawaii Department of Drama, 1970-71. UHHPC

Absurd play about a group of locals who sit on the beach and bicker amongst themselves while someone is drowning. The play is cynical in portraying a 442nd veteran, for example, as obese, cowardly, and possibly racist in attitude; he is the "great war hero" who embarrassingly admits that he cannot swim. Others likewise are hopeless. In the end, they finally decide to go to the drowning person's aid, when urged on by a young Hawaiian male, Ted.

60. Oshiro, Wynn. "1953." *Theatre Group Plays.* University of Hawaii Theatre Group, 1971-72/1972-73. UHHPC

Fourteen-year-old Michael Carson seeks his grandfather's advice on a problem: Michael reports that his girlfriend Margie-Lou is pregnant. Grandfather first panics at the news then proposes alternatives open to the youngsters in order for them to avoid public scandal in their small town of Greenville. When Margie-Lou herself begins talking about how she became pregnant, however, Grandfather realizes that the couple has been mistaken: Margie-Lou and Michael remain naive and innocent, knowing now that kissing is not enough to cause pregnancy, but still wondering what is enough.

(This comedy shared Third Prize in the University of Hawaii Theatre Group Annual Playwriting Contest, 1972-73.)

61. Saiki, Patsy. "The Return." *University of Hawaii Plays.* University of Hawaii Department of Drama, 1959. Pp. 97-111. UHHPC

An interesting experimental drama done in verse form. Set in a countryside near Hiroshima in 1946, a returning Japanese soldier, accompanied by his mother and his daughter, goes to his brother-in-law's farm to recall his wife, Namiko, who was exiled there because she was scarred by the atom bomb.

The soldier, Tomio, has been forewarned of Namiko's hideous scars by his mother, but he is resolute in rejoining his love. Even his brother-in-law, Ichino, warns him to leave, to forget Namiko. His persistence overcomes their warnings, Namiko's love overcomes her shame, and they finally meet again. Eiko, their daughter, rushes into her mother's arms, but Tomio falters at the sight of the ugly wounds. He tries to convince Namiko that he still loves her, and that they should make life together again, but he cannot bear to look upon her once beautiful face. Namiko realizes that she could never bear the look on his face, and so they part: Tomio defeated by his cowardice and his love's inability to overcome his abhorrence of Namiko's scars.

62. Saiki, Patsy. "The Return of Sam Patch." *Theatre Group Plays.* University of Hawaii Theatre Group, 1966-67. UHHPC

In July, 1853, at the start of the o-bon festival, Sampachi returns to his parents after having lived with Americans for eight years. Sam Patch, as the Americans call him, had been shipwrecked and rescued by an American whaler. Upon his return to Japan on Commodore Perry's black ships, Sampachi is reunited briefly with his parents but must flee Japan since he is likely to be executed by the daimyo, for Japanese were forbidden to leave the country or even to talk to foreigners. Sampachi sees that once the daimyo gains from him full information on the Americans, the daimyo will execute him so that Sampachi will not share his knowledge with the daimyo's political rivals.

(Second Prize, University of Hawaii Theatre Group Twenty-first Annual Playwriting Contest, 1966-67.)

63. ____________. "Second Choice." *University of Hawaii Plays.* University of Hawaii Department of Drama, 1959. Pp. 91-96. UHHPC

The play centers around the character of Sachie, who is still single at age 38. Her spinsterhood is due in large part to her own choice, rather than a lack of suitors, because she never found anyone who could quite compare to her former fiance, Gary, who had died in the war.

Nevertheless, her unmarried status is apparently a source of great concern for members of her family. She turns down a date from Ronald, a real loser, and then has to justify herself to her sister, Marian, that she is not that hard-up.

Her parents then return home with a business partner of her father's and try to marry Sachie off to him. She is so embarrassed and enraged that she tells her father off. Her disgust at the entire situation is so great that she then calls Ronald back--she would spite them all by marrying a loser, since marriage was so important to them.

64. Sakai, Edward. "And Never the Twain Shall Meet?" *College Plays*. University of Hawaii Department of English, 1947-48. UHHPC

Father and the older of his two sons, Yoshio, berate Kimiko for her dating Tim Bellows. An Issei, Father stresses the importance of keeping the family name untarnished. Yoshio, while displaying his contempt for haoles, tells Kimiko that she would always be regarded as inferior by Tom's family. Prejudices and stereotypes abound in the confrontation. Younger son Mitsuo, sympathetic with Kimiko, tries to discuss the matter "realistically" with his sister. He, too, points out the problems--the "sacrifices"--Kimiko would encounter should she try to seek happiness with Tom. The author attempts in this drama to air a range of views so that contrasting sets of values may be understood.

65. ___________. "C'est La Guerre." *College Plays*. University of Hawaii Department of English, 1947-48. UHHPC

The setting is a bar-restaurant-brothel in Milan immediately after WWII. U.S. Army Staff-Sargeant Joe talks with Maria about Hawaii, the war, the Germans. Maria, a prostitute, reflects on how the war has affected her life. She is war-weary and can foresee continuing hunger and starvation for Italy, Europe, and Asia. The dialogue is pervaded by war-weariness, no triumphant celebration.

66. Sakai, Lillian. "The Family Tie." *University of Hawaii Plays*. University of Hawaii Department of Drama, 1958. Pp. 99-110. UHHPC

This play is set in a University of Hawaii dormitory, where there occurs a confrontation between Anne, a Japanese-American coed, and her mother, a middle-aged Issei, over Anne's relationship with Bob, Anne's haole-serviceman boyfriend.

The argument is ugly, but quite familiar in its nature--Anne pleads for an acceptance of America and its values--the universality of humanity, etc. Her mother pleads for respectability, obedience, homogeneity of culture, and concern for Anne's happiness. Bob enters, pleading his love for Anne--Anne responds likewise. Anne's mother leaves, threatening to disown her as well as denying all the younger children the chance to leave Kauai for a University education because of Anne's example.

After a short talk, Anne tells Bob that they must break up, because too many lives were being affected.

67. Sakamoto, Edward. "In the Alley." *University of Hawaii Plays.* University of Hawaii Department of Drama, 1961. Pp. 219-234. UHHPC

The play opens with a bunch of local guys hanging out on a downtown Honolulu street, drinking beer, apparently disgruntled. After a brief exchange, they beat up a haole sailor who is with a local woman.

After they leave, the youngest member of the gang, JoJo, returns to help the sailor, Joe. While he is trying to help Joe, however, JoJo is caught and beaten by some of Joe's sailor friends. The sailors leave with the woman, But Joe stays back to help out JoJo. They are both all right, shake hands, and become friends.

(Also found in *Theatre Group Plays,* 1957-58, and in *Talk Story: An Anthology of Hawaii's Local Writers,* 1978. "In the Alley" won First Prize, Student Division, University of Hawaii Theatre Group Annual Playwriting Contest, 1961-62. Produced in October 1961, directed by Edward Langhans.)

68. Sakamoto, Edward. "The Redeemers." *University of Hawaii Plays*. University of Hawaii Department of Drama, 1961. Pp. 205-218. UHHPC

Set in a seedy downtown area, this play involves a rag-tag group of social misfits who are seeking to redeem themselves by grouping themselves around a pseudo-religious leader called Brother John.

One-by-one, however, the members drop off from the group: Brother John, a "reformed" alcoholic, goes into a nearby bar and gets drunk; a former prostitute walks off with two servicemen; another man's wife appears, beats him up, and drags him off, and so forth. Finally, Brother John finds that he is left alone, picks up a wallet dropped by a passerby, takes the money and exits.

69. Shell, Molly Tani. "In the Tide of Times." *Theatre Group Plays*. University of Hawaii Theatre Group, 1953-54/1954-55. UHHPC

A conflict between Father and Sueko is resolved when Father apologizes for having hurt his daughter. Fearing the breakup of his family, the Issei father realizes that like himself, his daughter is headstrong; he loves and admires her but wonders how to reveal his feelings, how to make it up to Sueko.

This play depicts characteristics of pride and dignity of a family that has prospered through the hard work of the Issei father.

(Second Prize, Territorial Division, University of Hawaii Theatre Group Annual Playwriting Contest, 1953-54.)

70. ___________. "Where Dwells the Heart." *Theatre Group Plays*. University of Hawaii Theatre Group, 1953-54/1954-55. UHHPC

The drama is set in "a remote corner of Hawaii," pre-WWII. Tomie and her widowed mother, an Issei, live in poverty, Mama apparently resigned to their condition, but Tomie hopeful for the future. A neighbor farmer, Tomita, plans to marry the widow. But when Tomita mistreats Tomie, Mama sends the arrogant man away. Meanwhile, a peddler, Todd Hudson, pitying Tomie for the bleakness of her life, decides to become a missionary worker in the foreign service, presumably to return to help people like Tomie and her family.

(First Prize, Territorial Division, University of Hawaii Theatre Group Eighth Annual Playwriting Contest, 1953-54.)

71. Shinoda, Elizabeth. "Back Roads." *Theatre Group Plays.* University of Hawaii Theatre Group, 1971-72/1972-73. UHHPC

An exploration of a relationship between two homosexuals, Michael and Ivan, as they are affected by the return to San Francisco of Peter, Michael's ex-companion, and some imminent changes in their world, their "warm circle."

72. Sugihara, Cara. "Tides." *University of Hawaii Plays.* University of Hawaii Department of Drama, 1975-76. UHHPC

Play is done on multiple stages in eleven short scenes. The play is fragmented, imaginative, rather than chronological or realistic. Basically, the "plot" involves a local girl, Lani, who has been on the Mainland for five years and a boyfriend, Matt, she has from the Mainland.

After a brief scene in which the girl's aunt from Kona visits them in California, the bulk of the play revolves around scenes in Honolulu based on Matt's visit to Hawaii. There is some social commentary in their observations about Waikiki, downtown Honolulu, ethnicity and race relations in Hawaii.

Although Lani's sense of "home" is not clear, a spokesperson articulates the play's theme of universal humanity in the end.

73. Suyeoka, Robert. "The Last Refrain." *College Plays.* University of Hawaii Department of English, 1948-49. UHHPC

Mother refuses to acknowledge the wartime combat death of her son Takeo. When Takeo's coffin is delivered to the Tanaka home four years after his death, Mother still refuses to believe, but tries to open the coffin as daughters Elaine and Jane restrain her. The composure and outward cheerfulness Mother had maintained breaks down when Jane finds Takeo's treasured harmonica among the personal belongings returned with the body.

(First Prize, Student Division, University of Hawaii Theatre Group Annual Playwriting Contest, 1948-49. See also *Theatre Group Plays,* vol. 1, where this play is retitled "The Return." The Theatre Group performed this play in May 1949, directed by Francis Neslen.)

74. ___________. "School Days." *College Plays.* University of Hawaii Department of English, 1948-49. UHHPC

Raucous life in the University of Hawaii Veterans' Dormitory. Louis tries to study; Sato is torn between cracking the books and joining the crap games, singing, and drinking of the others. Hara the dorm proctor asserts his authority--to no effect. The gathering turns into a discussion group on why each of the vets is in school.

The play's dialogue is in pidgin. At one point, the characters discuss their pidgin as a handicap, yet they obviously take pride in their dialect.

(Edited and printed, with footnotes and glossary, in Stanley M. Tsuzaki's "Pidgin Plays" series, *Pacific Speech* 4[Winter 1970]:39-59.)

75. Toishigawa, Bessie. "Nisei." *College Plays.* University of Hawaii Department of English, 1946-47. UHHPC

A one-act play in three scenes. Ayako Takaki rebels against her mother's Japanese traditions because of Ayako's love for Dave, a Caucasian student. Dave takes Ayako's crisis calmly and, without telling Ayako, pays a visit to Mrs. Takaki. Dave wins Mrs. Takaki's friendship, resolves the racial problem. The key is that Dave speaks Japanese and has been to Japan. Thus he charms Ayako's mother.

76. Toishigawa, Bessie. "Reunion." *College Plays.* University of Hawaii Department of English, 1946-47. UHHPC

A year after returning from the war, young Takashi Miyamoto, 442nd veteran, is still groping for something to do. He's restless, yet he wants to settle down. Masa, Shige, Duke, and Jits drop in. The men reminisce and discuss their plans--or lack of plans--for their present and future. Taka decides to join Masa in applying for pre-med studies at Michigan. The drama's dialogue is a mixture of pidgin, standard English, Japanese, and soldier's jargon picked up in the Italian campaign.

(Second Prize, University of Hawaii Theatre Group First Annual Playwriting Contest. Also found in *Theatre Group Plays,* vol. 1. The Theatre Group performed "Reunion" on May 7-10, 1947, directed by Joel Trapido.)

77. Tung, Alyce Chang. "The Age of Personality." *The Hawaii Quill Magazine* 3(February 1930):25-32. UHHPC

A comedy of manners involving two Chinese sisters of a wealthy local family. One sister, Joyce, is quiet and unassuming; the other, Bell, has returned from the mainland as a dynamic and charming girl. Joyce's boyfriend Wilbur thinks he is in love with Bell, and breaks up with Joyce. Bell's boyfriend, Ron, helps Joyce regain Wilbur by setting up a series of requests for dates, making her seem in demand. Wilbur becomes jealous and quickly reclaims Joyce.

78. Watanabe, Carol. "It's a Small World Isn't It?" *University of Hawaii Plays.* University of Hawaii Department of Drama, 1965. UHHPC

Play is set in New York, where Paula, a young woman, has set up an independent life for herself as an artist. Her former boyfriend, Danny, comes to visit her with the intention of "reclaiming" her.

There is a very direct conflict of values: Danny is a typical conservative chauvinist, who echoes the sentiments of Paula's parents, unable to understand Paula's rebellious nature, and her desire to forsake material comforts for individual freedom and integrity.

Paula reflects the modern feminist consciousness--overcoming fears and insecurities to discover her potential as a human being.

79. ____________. "Really Loose." *University of Hawaii Plays.* University of Hawaii Department of Drama, 1965. UHHPC

A peculiar surrealistic drama. A "straight" couple, Jerry and Meliphoney (Mel) are tricked into a rendezvous with supernatural characters The Black Habit (T. B. H.) and a Girl.

During the course of their meeting, Mel changes character from a demure, obedient girl into a sexy, seductive woman--changing personalities with the Girl. After Mel's transformation, Jerry is executed by Mel and a firing squad for allegedly raping the Girl.

Symbolism is obscure, but perhaps the theme speaks to Jerry's stereotype of Mel ("she'll never change")--his symbolic death at witnessing her change--an expression of human growth and personality.

80. Wong, Henry W. C. "Here We Go Again." *College Plays.* University of Hawaii Department of English, 1946-47. UHHPC

War drama set on the deck of an LST headed for an invasion in the Pacific. Joe reads his mail, longs to return home. Rumors come and go that the war has ended. The rumors prove false. The troops, at the play's end, are roused to their battle stations. The war's still on.

81. Yamamoto, Seiichi. "Stranger." *Theatre Group Plays.* University of Hawaii Theatre Group, 1946-47/1947-48/1948-49. UHHPC

Nell Jennings, a blind girl, is held hostage by Killer Carnozeri. She tells Killer how she lost her parents in the auto accident which blinded her, and how she is cared for by her Aunt and Uncle. Killer confesses his past: his father died in Killer's infancy; mother was a hopeless drunk; Carnozeri killed his own mother. Realizing that Nell is the first and only person who cared enough to listen to him, Killer turns himself in to the police so that Nell can collect a reward, which will pay for an eye operation.

(Honorable Mention, Student Division, University of Hawaii Theatre Group Third Annual Playwriting Contest, 1948-49.)

82. Yee, Violet. "The Moon Goddess." *Chinese Students' Alliance Annual* 13(1930):28-32, 35-38. UHHPC

A dramatization of the Chinese Moon Goddess legend, "Seong Ngo." The heroine, Seong Ngo, steals a drink of The Elixir of Life which a prince had procured for the Emperor. Laughing off the mortals' attempts to punish her for the theft, Seong Ngo ascends to the moon to live eternally in heavenly repose and meditation as the new Moon Goddess. She realizes her loss, however, when she gazes upon the earth and sees people offering food and celebration to her and relishing the pleasures and pains of human companionship.

The dramatization includes directions for the property man, a conventional figure on the classical Chinese stage, who provides special effects such as Seong Ngo's ascent to the moon. The property man is traditionally accepted as being "invisible." In Hawaii Chinese productions, however, the figure sometimes becomes a droll comic character offsetting the passionate, stylized actions of the drama.

FICTION

FICTION

Introduction

The short story has long been a very popular literary form for Hawaii's Asian American authors. Representing a period of 60 years, the nearly 200 prose fiction entries cited in this bibliography reflect the broad range of historical, political, racial, cultural, personal, and literary interests held by their authors.

This diversity of themes and styles, however, generally occurs within a Hawaiian frame of reference; approximately 85% of the works involve Hawaii settings or characters. Of the works which do not have Hawaii references, most are set in Asia, and generally appeared in the 1920s, with a brief resurgence of popularity in the '60s.

It is also interesting to note that, even excluding biographies, autobiographies, and other works of nonfiction from this study (see Preface), treatments of both historical and contemporary Hawaii experiences are generally grounded in realism. While one could argue that most writers naturally write from their own experiences, the predominance of this long-standing regional impulse is so pervasive that one is inclined to speculate on its background. One influence could be the popular local tradition of "talking stories." Some striking similarities can be noted between the oral and written story forms: both utilize events in the speaker's immediate experience or the experiences of friends, parents, or grandparents; both are exercised with the desire to communicate, describe, embellish, and preserve the commonplace as well as the extraordinary events involved in local life. Thus, while writing a story is a much more exacting art than the spontaneous telling of a story, strong correlations exist in their widespread popularity, their communicative intent, their desire to entertain, their basis in actual experiences, and their strong regional flavor.

These general characteristics were interrupted (as was everything else) by World War II, which impressed its powerful political urgency upon local writers. Almost no creative fiction appears from the War Years; rather, the situation encouraged the use of a letter-form address or essay, which was characterized by its directness, urgency, formality, and emotional impact. While these works may not easily fit into the category of "fiction," they are included here for their historical interest and significance, as well as for their literary quality.

The short story returned to popularity in the 1950s, when several popular magazines (as well as the ongoing University of Hawaii journal) regularly published short stories and sketches about local subjects. Never before or since has a variety of publications offered local writers such a broad, regular, reading audience. Besides student journals such as *The Lit*, *The Asterisk*, and *Ka Lama*, magazines such as *Nisei*, *Paradise of the Pacific*, *Aloha Magazine*, and the *Hawaiian Digest* all solicited stories with local flavor and entertainment value, which led to the development of good quality stories and the effective use of pidgin dialogue.

The popularity of the short story is contrasted by the relative scarcity of novels published by Asian American authors of Hawaii. One of the major factors for this scarcity seems to be that publishers apparently favor works of nonfiction about Asian and Asian American subjects rather than novels. Of the twelve novels in this bibliography, ten were apparently published with private funds. Other manuscripts have existed, and in some cases, perished, in unpublished form since at least the 1930s. One example, Toshi Suematsu's novel *Born of the Pacific*, begun in 1939, remained unpublished until a surviving fragment was published in 1979 by *Bamboo Ridge*.

The published novels, like the short stories, reflect a diversity of subjects and styles: Ligaya Fruto's *One Rainbow for the Duration*, set in the Phillipines, is written in the form of a series of letters; Maxine Hong Kingston's celebrated *The Woman Warrior* is set in California, but is enriched by stories and myths of ancient China; Spencer Mitsunaga's and James Hamada's works are entirely imaginative. The remaining eight novels (by Harada, Hongo, Miyamoto, Murayama, Ota, Saiki, and two by Shirota) are all by Japanese American authors, and deal with a variety of Issei and Nisei experiences.

Chronological Index

1920s: Edith Ako, Clarence Akwai, Ruth Me Lan Chan, Samuel S. Chang, Kenneth Ching, Raymond Ching, Albert Chock, Mew Keam Chock, Beatrice Chong, James Chun, Samuel K. Chun, Eugene Ichinose, Amy Ing, Tin Pui Kamm, Salome Lee, Sau Ung Lee, Manno Nakano, Earl Nishimura, Helen Omori, Elizabeth N. Wong, Elsie Wong, Evelyn Wong, Lucy M. Wong, Mabel Wong, Maria Kawahinepoaimoku Wong, Tuck Young Wong, Thelma T. Yanagi, Kim Sen Yee, Mung Yee, Lily Young.

1930s: Rosamond and Roman Cariaga, Eileen Chun, Wai Jane Chun, James T. Hamada, A. Hana, Shirley Kamioka, Lillian Lee, Yim Kai Look, Takeshi Morinaga, Vivian M. Ogawa, Emily N. Ohta, Jukichi Tsushima, Maria Kawahinepoaimoku Wong, Takeo [Ted] Yamachika, Clarence K. Yoshioka.

1940s: Koji Ariyoshi, Celedonio Asuncion, Yat Cho Au, Jon Chinen, Masato Doi, Fumiko Fujita, E. Hironaka, Philip K. Ige, Violet Lau Lai, Grace Matsumura, Nobuyuki Nakasone, Agritas P. Nato, Seiko Ogai, Michio Okuda, Rioe Tomita, Ted Tsukiyama, Frances M. Wav, Marcellina Wong, Takeo [Ted] Yamachika, Alice Yoshimori.

1950s: Michio Ayakawa, Jon Chinen, Claire Chong, Dorothy Budar Doo, Raymond Hattori, Mary S. Higashi, Madge Honda, Bob Nobuyuki Hongo, Philip K. Ige, Charles Ishikawa, S. Kaneshiro, Husumu Kato, Richard Kawaguchi, Stanley Koki, Charles Kong, Clara Kubojiri, Gordon Kushimaejo, Betty Dean Ling, James Mishima, Pat Oda, Seiko Ogai, Leslie Ohme, Shelley Ayame Nishimura Ota, Hideko Oyama, Patsy Saiki, Sakae Takemune, Thomas Takimoto, Takeo [Ted] Yamachika, Irene Yamato.

1960s: Lowell Chun, Waynne Chun, Ligaya Victorio Fruto, Gerard Fujita, Margaret N. Harada, David Yasuo Henna, Joanne Hirayasu, Anna Kim, Peggy Kusano, Emi Lee, May Lee, Spenser S. and Erle Kunio Mitsunaga, Kazuo Miyamoto, Mizokawa, Milton Murayama, Jon Shirota, Theta Tanimoto, Randall [Ernesto Hamenguay] Utsumi.

1970s: T. S. Arakaki, Wanda Kulamanu Ellis Au, Allan and Take Beekman, Kalynn Chong, Juan C. Dionisio, Marshall Doi, Joseph Keonona Chun Fat, Virgilio M. Felipe, Ligaya Victorio Fruto, Violet Harada, Tomas Hernandez, Gayle Kanemoto, Charles K. Y. Khim, Ahn [Andrew] Kim, Richard Kim, Maxine Hong Kingston, Arthur Kodani, Alvin Koo, Mari [Nakamura] Kubo, Dennis Kurumada, Tony Lee, Darrell H. Y. Lum, Julienne K. Mikasa, Carol Muranaka, Milton Murayama, Cynthia Quiocho, Yuko Saikawa, Patsy Saiki, Sueko Sakai, Jon Shirota, Cathy Song, Toshiaki Fumio Suematsu, Gary Tachiyama, Ray Tsuchiyama, Joseph Tsujimoto, Lowell Uda, Frances Wong.

Annotated Bibliography: Fiction

1. Ako, Edith. "Fate." *Chinese Students' Alliance Annual* 9(May 1926):65-67.

UHHPC

Kwei Lan and her husband Fa Fei, who were separated by the misfortune of famine and flood, are unexpectedly reunited in America.

This story in part sketches the way of life of a wealthy Chinese bride to counteract what the author sees as the tourist's images of Chinese women: either "gaily dressed 'sing song' girls," a "painted faced woman in a sedan chair," or "the coolie woman bearing burdens in the street, walking (trotting, I might say) along with a couple of heavy baskets swung from her shoulders."

2. Akwai, Clarence. "Very Honest." *Chinese Students' Alliance Annual* 10(May 1927):58-59.

UHHPC

A McKinley High School student steals a set of mechanical drawing instruments but returns it when his conscience and guilt overwhelm him. He manages to return the black box of instruments unnoticed, before the owner has discovered the theft.

3. Arakaki, T. S. "Intruder." *Kapa* (Spring 1970):6-9. UHHPC

An unusual story about an architecture student, Napoleon, who has been working on a model of a planned city. Trying to meet a deadline, he has not slept for two days.

He is disturbed by a strange girl, who enters his room and distracts him. Later, she is apparently taken back to an asylum by a man in white who comes to get her. Napoleon goes back to his work, seemingly unaffected, but he thinks he sees a figure in his model move.

4. Ariyoshi, Koji. "The Sinner." *Paradise of the Pacific* 52 (July 1940):20-22, 26.

UHHPC

The story's framework is a university graduation in a packed amphitheatre. The slight, pathetic-looking woman unable to understand the speeches in English, attending her son Chikara's graduation, flashes back to the time of his birth on a Kona coffee plantation.

The woman's reminiscences reveal a troubled family life, made unbearable because of her husband's gambling habit and violent temper. In a series of tragic occurrences, the woman's oldest son is beaten, and he runs away from home; the woman, pregnant with Chikara is hurt, and Chikara is born premature and deformed; and almost in answer to his wife's desperate curse, the husband dies.

After the graduation ceremony, the pathetic, insignificant figure of the mother and son leave unnoticed except for some jokes made at their expense. Ariyoshi contrasts their seeming "outer" insignificance with their tremendously complex "inner" human experience and character.

(Also found in *Talk Story: An Anthology of Hawaii's Local Writers,* edited by Eric Chock et. al., pp. 55-63. Honolulu: Petronium Press/Talk Story, Inc., 1978.)

5. Asuncion, Celedonio. "Watching and Waiting." *The Philippines Journal* 3(December 1949):59, 61-65. UHHPC

Ben leaves the Philippines to work in Hawaii. His beloved Lily awaits his return, keeping herself and her love pure, while Ben is seduced by a life of pleasure in Hawaii.

The heroine Lily is modeled upon Maria Clara, the epitome of womanhood in works by Jose Rizal.

(Reprinted in *The Philippines Journal* 15[October-December 1962]. Printed as "Memories of 1928" in *Wagayway* 3[March 1943]:21-24.)

6. Au, Wanda Kulamanu Ellis. "My Manoa Ghetto." In *Sandwich Isles U.S.A,* edited by Catherine E. Harris and Barbara B. Robinson, pp. 18-20. Honolulu: Menehune Publishers, 1973. HSL

An undeveloped sketch that nostalgically recalls the author's old Manoa community--a multi-ethnic neighborhood. The author sentimentally recounts some of the more memorable characters and incidents that made the community such a wonderful one to grow up in. There was, it seems, a trust and caring that the author does not see in her new, affluent setting of Diamond Head.

7. Au, Yat Cho. "Hawaiian Tragedy." *Paradise of the Pacific* 58(November 1946):27. UHHPC

Miki and Manu take a night swim in Manoa stream. They become frightened by the approach of a "giant." The boys flee. Miki swoons and, the next morning, finds Manu lying dead beside him.

8. Ayakawa, Michio. "Toad on the Road." *The Lit* 1(May 1952):8. UHHPC

A short descriptive piece about a toad getting squashed on a plantation road, which contains some good detail.

9. Beekman, Allan, and Take Beekman. "No Place Beneath the Rising Sun." In *Hawaiian Tales*, by Allan Beekman, pp. 50-70. Detroit: Harlo Press, 1970. UHHPC

Originally published in the *Pacific Citizen*, this story is a joint effort of the authors and is based on the experience of Take Beekman on December 7, 1941. The tale centers on twins, Taro and Yoshiko, who attend Japanese language school on that fateful Sunday. What appears to have been a bomb (actually, an anti-aircraft shell fired by Pearl Harbor defenders) explodes at the school, killing Yoshiko. Taro is shattered by the loss of his sister and his awareness that the Japanese attack and Americans' reactions close all doors against him, a Japanese American identified with the enemy.

Take Beekman at the time of the actual event was a teacher at Chuo Gakuin, the Japanese language school hit by anti-aircraft shells during the Pearl Harbor attack.

(Reprinted in *Ethnic American Short Stories*, edited by Katharine D. Newman, pp. 145-165. New York: Washington Square Press, 1975.)

10. Cariaga, Rosamond, and Roman Cariaga. "Philippine Festival." *The Hawaii Quill Magazine* 5(May 1932):14-16. UHHPC

A series of sketches tied together by the figure of Pablo, whose life from the Philippines to Hawaii is punctuated by festivals.

11. Chan, Ruth Me Lan. "The Light That Came." *Chinese Students' Alliance Annual* 6(May 1923):35-36. UHHPC

Sketch of how Ah Lee Leong, a shy youth from rural Punaluu, finds athletic honors, high social status, and, finally, love at Honolulu High School.

12. Chang, Samuel S. "The Short Cut." *Chinese Students' Alliance Annual* 3(May 1920):29-32. UHHPC

Seeking a short cut to a career and success, Benjamin Lee leaves McKinley High School and Hawaii and works for four years in a West Coast foundry. There he fails to amass any wealth. Meanwhile his friend James Leong continues his education. When he returns in failure to Honolulu, Benjamin discovers that James and Benjamin's betrothed, Eleanor Wong, love each other. Out of humility due to his failure, coupled with the strong friendship between the two men, Benjamin leaves once more and renounces his engagement to Eleanor so that James may marry her.

13. Chinen, Jon. "Good Luck, Sergeant." *Paradise of the Pacific* 66(1954 Annual):21. UHHPC

Story of a young native Hawaiian Army sergeant, Dick, who recalls his youth in a Honolulu orphanage. At the age of eight, Dick was befriended by Yoshiko, a girl his age. Yoshiko visited the boy regularly, giving him companionship otherwise lacking in his life. Yoshiko, however, left for Japan with her family. Dick the sergeant, having now returned from military duty in Japan, where he kept a futile lookout for Yoshiko, plans again to go to Japan. The narrator, himself a local ex-GI who has returned from overseas, wishes the sergeant luck in his search for Yoshiko.

Several themes are implied: interracial companionship; frustrated love--with a twist here, since it's the female who leaves the male in this case, contrasting the more conventional abandonment of a woman by a serviceman.

14. Chinen, Jon. "The Old and the New." *Aloha* 4(May-July 1950):2-6.

UHHPC

An emotional story about an old Japanese woman in Kalihi; a widow, she has been extremely lonely and miserable after her only son died in the war.

One day she finally decides to open up the mass of correspondence that she had ignored since her son's death. Unable to read English, she nevertheless notices that many of the letters bear the same handwriting. To her astonishment, some contain photos of a Hawaiian girl and a baby boy who looks very much like her own son. Finally, she comes to a letter in Japanese which explains her son's secret marriage to his Hawaiian wife--kept secret because of the old woman's opposition to intermarriage. The letter asks for love and reconciliation, and the old woman, filled with joy, hurries out to find someone to help pen a letter in English to her newly-found daughter and grandson!

15. __________. "A Special Lei." *Aloha* 4(February-April 1950):7-9.

UHHPC

Jimmy Kauka's mother promises him a "special" lei for Lei Day in school. He is very disappointed when he sees that she has fashioned a lei out of vines. Ashamed because he is never able to afford anything nice, he nevertheless takes the lei to school to please his mother.

Enroute to school, he meets Leilani Lee, whom he admires very much. He is forced to show her his lei after she inquires about it, although he is embarrassed and dismayed. Leilani recognizes the prized maile, however, and admires it tremendously. Jimmy is then very proud, and promises to let Leilani wear it after he has done so for a while.

16. Chinen, Jon. "They Were So Young." Part I: "Anzio Beachhead." *Hawaiian Digest* 3(March 1948):49-55. UHHPC

A serialized "novelette." Part I, "Anzio Beachhead," describes the 100th Battalion's landing at Anzio, Italy, in March, 1944. The work details in story form some of the sights, feelings, experiences of these men, with whom the author served.

17. ___________. "They Were So Young." Part II: "Combat Patrol." *Hawaiian Digest* 3(April 1948):49-55. UHHPC

Chinen's story continues with his first patrol. He describes the drama and tension that gripped the patrol on the barren plains at night, the sheer madness of being hit by a mortar attack. He describes the pain and horror of being wounded, of losing a close friend.

18. ___________. "They Were So Young." Part III: "An Unknown German." *Aloha* [formerly *Hawaiian Digest*] 3(May-July 1949): 35-40. UHHPC

After recovering from his wounds, the narrator rejoins his outfit. In this segment, he describes in detail the burial of an unknown German's corpse in the field of fire under a white flag. Later, the soldiers express their anger over discriminatory and racist actions back in the U. S. against Japanese Americans. He also describes the reluctant departure of a soldier who knew his outfit was undermanned, even if it meant giving up his trip home.

19. ___________. "They Were So Young." Part IV: "Conclusion." *Aloha* 3(August-October 1949):32-38. UHHPC

This segment describes the "big push" on the heels of a German retreat, in which many men were wounded or killed.

The story ends with a reminisence over the loss of good men, and a final visit to the American cemetary at Anzio.

20. Ching, Kenneth. "No One Prepared." *Chinese Students' Alliance Annual* 10(May 1927):69-70. UHHPC

Sketchy account of a boy's near-drowning in the Eleele Valley, Kauai. The boy is rescued by his two companions.

21. __________. "The Whistle." *Chinese Students' Alliance Annual* 11(1928):84-85. HCHC

Odd tale of a Honokawai villager, Hong Sau, who dies frightened by strange nighttime noises. Hong Sau, afflicted with catalepsy, is warned of his danger by a stranger who mysteriously approaches him. The warning fails to save Hong Sau's life.

22. Ching, Raymond. "The Height of Irony." *Chinese Students' Alliance Annual* 5(1922):62-65. UHHPC

Farcical tale of two lazy, penniless gallants, Samuel Ah Hop Lo and Anthony Ah Wong, and how they win their wives and three comfortable meals a day "in the most startling manner."

23. Chock, Albert. "The Experience of a Village Guard." *Chinese Students' Alliance Annual* 6(May 1923):41-42. UHHPC

Brief tale of Yon Lee's encounter with a ghost while Lee is on guard duty at Ha Tong village.

24. Chock, Mew Keam. "Blind Love." *Chinese Students' Alliance Annual* 10(May 1927):71-74. UHHPC

A clever professional matchmaker successfully schemes to marry a one-eyed youth to a hunchbacked maiden. The story is intended to illustrate the proverb that "love is blind and lovers cannot see the pretty follies that themselves commit."

25. Chong, Beatrice. "The Day's Catch." *Chinese Students' Alliance Annual* 5(1922):59-61. UHHPC

Story of opium smuggling: a parcel of opium worth $50,000 is dropped overboard from the liner *Nanking* and retrieved by the fishing sampan *Ebisu-Maru* off Honolulu. Detectives Jones, Smith, and Williams fail to pick up any suspects, although they have been tipped off to the shipment and have received a description of the smuggler aboard the *Nanking*. The description however, is so vague and stereotypical that it fits several of the Chinese male passengers. Thus, the opium makes its way to the Honolulu waterfront as a good day's catch for old, wrinkled, chuckling Yamada of the *Ebisu-Maru*.

26. Chong, Beatrice. "The Opium Fiend." *Chinese Students' Alliance Annual* 3(May 1920):23-25. UHHPC

Story condemning the use of opium and morphine.

Tai Kong Ming awaits with anxiety his son's return to Honolulu after a fifteen-year sojourn in New York. Tai Kong, who at age 49 is a physical wreck, is ashamed of his addiction to opium and fears that his son will despise him. The story ends tragically as Tai Kong Ming dies of an overdose of morphine before the reunion can take place.

"The Opium Fiend" reflects the strong concern evident in the 1920 *Annual* regarding the outlawed opium traffic in Hawaii. Hawaii-born Chinese students returning to Hawaii from abroad were singled out for body searches and interrogations, while the Japanese, Koreans, and all others were not subject to opium searches.

27. Chong, Claire. "Blah and Tita." *Paradise of the Pacific* 64(July 1952):37. UHHPC

A pidgin English short story about two feuding Hawaiian families, whose children fall in love. The plot is obviously inspired by Shakespeare's *Romeo and Juliet*. Because their love is disapproved of, Tita gains the assistance of a *kahuna,* who places her in a state of feigned death, so she can elude the planned marriage her parents desire. Blah finds her, then commits suicide by jumping over the Pali. Tita recovers; learns of Blah's death, then joins him in death by jumping over the Pali, too. The families resolve their feud after this experience.

28. Chong, Kalynn. "Nasus." *Wahine O Hawaii--Seaweeds and Constructions* (December 1977):57-59. UHHPC

Nasus returns to her apartment from school, where she had just seen Tom, who was a handsome Caucasion male.

She wonders if other "Oriental chicks" were like her and had sexual fantasies about haole guys. Her erotic dreams are disturbed when Tom appears at her apartment. The reality of his presence, and his obvious sexual intentions for her, disgust Nasus, so she declines his proffers, returns to the privacy of her apartment, and masturbates.

29. Chun, Eileen. "The Lockets." *Chinese Students' Alliance Annual* 13(May 1930):76-78. UHHPC

A father and daughter are reunited in China long after the father's deportation from Hawaii had separated them. The plot of this rather intricate story also involves a marriage arrangement between the daughter and a young man who turns out to be her blood-brother. The discovery of the characters' blood relationships comes when the father's and daughter's lockets are matched with each other.

30. Chun, James. "Fate?" *Chinese Students' Alliance Annual* 3(May 1920):43-48. UHHPC

Ah Kwong is adopted by Mr. Su, wealthiest man of Silk Grove. The young man falls in love with Bau Lin, daughter of Ah Kwong's teacher, Professor Lum of Green Plain. A marriage, however, is forbidden by the fathers because the neighboring home-villages of the Su and Lum families are hostile to each other. It turns out, however, that Bau Lin is actually Mr. Su's daughter who had been kidnapped as a child and taken to Green Plain. Professor Lum, knowing this, had forbidden marriage between brother (as he thought Ah Kwong to be) and sister. When it's found that Ah Kwong and Bau Lin are not brother and sister by blood, the two are wed--uniting the families and the feuding villages.

31. Chun, James. "In the Camp." *Chinese Students' Alliance Annual* 6(May 1923):27, 29-31. UHHPC

The first-person narrator of this strongly naturalistic story recounts the tragic life of Wong Mun Sing, a plantation laborer who fails to return to China to be reunited with his wife and his mother. At age 25, Wong was the camp's best worker, "strong, good-looking, . . . sprightlier than any of his companion workers." Having worked in a rainstorm, Wong falls ill and resorts to taking opium to relieve his pains. He explains to the young narrator, the son of a plantation storekeeper, that he's been unable to save enough money to return to China. Upon recovering from his illness, moreover, Wong remains addicted to opium. Twelve years pass. The narrator has established a career as a physician. He once more sees Wong, now a wasted gambler and opium addict. Wong wins a considerable sum by gambling but is informed by a letter from China that his wife has passed away. Wong at the end lies dying of a overdose of opium and liquor. This is one of the best stories in the *Chinese Students' Alliance Annual*.

32. Chun, Lowell. "Fingertips--a fragment." *Kapa* (1967):36-37. UHHPC

A college student returns home to his seacoast town: (a mainland coastal setting) and decides to see for himself the mysterious old lady named the Seahag. After a long hike to her cabin, he is surprised by the woman, who is actually a warm and sensitive person, and they sit and talk for hours. Upon leaving, he knows that his friends would not believe him, so he decides to keep his experience to himself.

33. Chun, Samuel K. "His Life Work." *Chinese Students' Alliance Annual* 4(May 1921):52-54. UHHPC

Having shared a vow to be true in their love, James Leong and Mabel Char are separated for four years while James studies economics on the mainland. During the third year, Mr. Jay Ho, controller of a large percentage of Hawaii's rice-growing interests, visits Kailua, Oahu, with plans to buy ricelands there. When Ho's son Peter demands to be given Mabel Char in marriage, Mabel's father, a Kailua rice farmer, reluctantly assents. James returns to Hawaii and finds that Mabel has been engaged to Peter Ho. James and Mabel, however, together leave for China, where James intends to pursue his life's work of helping the people.

34. Chun, Wai Jane. "The Birth of Pao Kung." *The Hawaii Quill Magazine* 5(May 1932):60-62. UHHPC

Upon the death of a close friends' wife and baby, a Chinese man in Hawaii muses about death. His mother tells him a Chinese story about Pao Kung, who was rescued from a grave as a baby after being nurtured by the spirit of his dead mother.

35. Chun, Waynne. "A Gift for Maxxy." *Kapa* (Fall 1963):17-22. UHHPC

Set in a multi-ethnic ghetto of New York, this story is about Maxwell Cyrosantypus, a Greek, who is married to a Puerto Rican woman, Nancy.

An argument arises between them over prophylactics that Nancy finds: she is Catholic and doesn't believe in them, and she wonders if Maxxy has a mistress. Upset, Maxxy runs out on the hassle, is struck by a car, and suffers some minor injuries. All is forgiven, and life goes back to normal.

36. "Conflict." *Charles Eugene Banks Memorial Prize* (1938). UHMicro

A conflict arises between Issei parents and their Nisei children over Japan's war with China. The parents bemoan their children's hostility against what they call Japanese "aggression" against China. Tired and saddened, the parents regret ever having left Japan; for so far away have they grown that their children have turned against them and even against the mother country.

37. Dionisio, Juan C. "A Summer in an Alaskan Salmon Cannery." In *Asian-American Authors,* edited by Kai-yu Hsu and Helen Palubinskas, pp. 165-160. Boston: Houghton Mifflin Co., 1972. UHL

Three episodes centering on Filipinos working in an Alaskan Salmon cannery. In the first, "Big Mistake" leads a cafeteria rebellion to protest the unvarying salt-salmon menu served up by the Chinese cook. The second episode concerns the friendship that develops between two rival gamblers, Joe and "Bulutong" Mac, when the latter fights a native Alaskan Indian over a woman. In the third episode, Licerio, nicknamed "Lizzy," finds a summer romance with an Alaskan Indian, Esther; but she rejects his marriage proposal, and Lizzy vows never to return to Alaska.

38. Doi, Marshall M. "The Luna of the Landing." *Bamboo Ridge: The Hawaii Writers' Quarterly* (December 1978):24-31. UHHPC

An old man guides a boy on their last fishing trip together at a wave-battered cove on Hawaii's Hamakua coast. The old man was once the foreman (luna) of the boat-landing there that once served a now abandoned sugar mill. The boy is retarded; he fishes for papio with furious concentration and hears voices speaking to him in the wind sighing through a fissure in the lava. His parents are about to send him to the city, never to return. The old man, determined that the attachment between him and the boy, the two of them and the landing, cannot rightly be severed, leads the boy off to catch crabs in the violent surf.

39. Doi, Masato. "Frankie." *Charles Eugene Banks Memorial Prize* (1942). UHMicro

In the form of a letter, the author describes the frustration of being an American, but condemned as being a "Jap." The pain of prejudice was only overcome by those friendships which were not shaken by the war.

40. Doo, Dorothy Budar. "Tears are for the Weeping." *Paradise of the Pacific* 69(January 1957):26-27. UHHPC

Narrated almost in the manner of a travelogue, this story is set in Hong Kong. The narrator, presumably an American visitor, is fascinated by a poor young girl, Pui Ling, who she sees in the city's streets, looking longingly in store windows.

After several encounters, the narrator meets the young girl's broken family, who live in utter destitution. Feeling pity, she buys a doll that the girl admired. Later, she finds out that the doll's new clothes were used to clothe the girl's baby brother, and the doll dressed in the baby's rags.

Later, in her last glimpse of Pui Ling, the narrator witnesses her window-gazing touch the sympathies of an American sailor, who goes in to buy a big doll with a red wool coat. It was almost winter, and the baby would need it.

41. Fat, Joseph Keonona Chun. *The Mystery of the Ku'ula Rock.* Hicksville, New York: Exposition Press, 1975. 202 pp. UHHPC

"A true-to-life novel based on the life and legends of the people living in Kalapana, Hawaii, and the surrounding area and the unraveling of the mystery of the Ku'ula Rock." Joseph Keonona Chun Fat, born in 1903, compiled his notes from 1960 to 1972 to produce this book, in which he takes great care to record Kalapana life, legends, and customs he experienced or heard about from older residents. His efforts are aimed to preserve the quickly passing heritage of the Kalapana people. The second part of the book is devoted to a detailed account of the peoples' experiences with certain rocks, the Ku'ula Rocks, possessing special powers. Ignorant of the proper rituals involved in handling the Ku'ula Rock, those who wish to use the rock for personal gain are punished. Mr. Fat throughout is a careful observer of the passing scene.

42. Felipe, Virgilio M. "Hawaii: A Pilipino Dream." In *Searching for the Promised Land--Filipinos and Samoans in Hawaii,* edited by Nancy F. Young, pp. 22-37. Honolulu: General Assistance Center of the Pacific, 1974. UHHPC

An "oral biography" of an immigrant's story.

43. Felipe, Virgilio M. "Hawaii: Plantation of Destiny." In *Manna-Mana,* edited by Leonard Lueras, pp. 3-20. Honolulu: 1973. UHHPC

An oral history interview with an old Filipino man, Bonipasyo, but translated and written up in story form by Felipe.

One of the first local Filipino stories of substance to deal with the immigration and plantation experience, this story captures some of the hopes, ambitions, frustrations, fears, and desires of a Filipino-American immigrant. The story contains frank discussion of the man's sexual desires.

(Illustrated by Corky Trinidad.)

44. __________. "Some Brown People I Know." *Hawaii Pono Journal* 1(November 1970):13-16. UHHPC

A Saturday afternoon and evening in the lives of immigrant Filipino laborers. The sketch is based on interviews. The men spend their brief time off from work by watching wrestling on television. The youngest, 14 year old Ernesto, known as "Boy," wonders why "the haoles always win." By 8 p.m. the men are asleep; the next day it's back to work again. Boy hopes that the rain that's begun to fall will mean that work will be called off: "He just loves the rain. Boy often dreams about typhoons."

45. Fruto, Ligaya Victorio. "Tupada." In *Philippine Cockfighting Stories,* edited by Nid Anima, pp. 26-29. Philippines: Sagittarius Press, 1973. HSL

(See *Yesterday and Other Stories.*)

46. __________. *Yesterday and Other Stories.* Quezon City, Philippines: Vibal Printing Company, 1969. 186 pp. HSL

A collection of reminiscences and stories, some of them set in Hawaii. "With a Touch of Sadness" concerns a group of friends' final celebration of Christmas together in Pualani Villa, a Honolulu mansion that the Pardo family is reluctantly giving up. In "Tupada," a cockfighting story, young Mateo witnesses a fabulous white gamecock from Mexico win its match only to be abandoned, mortally wounded, in a canefield. In "Malihini," Martina, a bride from the Philippines, assumes guilt for a Lanai pineapple plantation tragedy. Her husband's friends, on Martina's advice, want to return to the Philippines to marry. One kills a Japanese prostitute who has stolen his boat fare.

47. Fruto, Ligaya Victorio (in Collaboration with SA). *One Rainbow for the Duration.* Honolulu: Rainbow Publications, Inc., 1976. 312 pp. HSL

The author notes that the book's contents were found "in a box marked 'To be destroyed after my death.'" *One Rainbow for the Duration,* described on the bookjacket as "fiction and non-fiction," consists almost entirely of a nine-months' correspondence between a Filipina and an American soldier fighting in the Philippines in 1945. The letters reveal their deeply felt love for each other and their thoughts on a chaotic world at war.

48. Fujita, Fumiko. "Grandmother's White Hands." *Paradise of the Pacific* 58(November 1946):26. UHHPC

Reminiscence of seeing her Grandmother's corpse at the funeral, an experience that resulted in a phobia. Touches upon rural life in Honouliuli, Ewa, Oahu.

49. Fujita, Gerard. "The Christmas Jinx." In *Daylight,* pp. 53-56. Pearl City: Hawaii Writer's Club, 1969. HSL

This sketch, which more closely resembles a student essay rather than a "story," deals with the uncanny ability of the author's father to break his nose on Christmas Eve. The author tells how his father broke his nose on Christmas Eve on four different occasions, no matter how hard he tried to avoid the jinx.

50. Hamada, James T. *Don't Give Up the Ship*. **Boston:** Meador Publishing Co., 1933. 190 pp. UHHPC

Sea adventure tale set in contemporary Honolulu and the South Pacific. Bill Kane, a white man with dreams of becoming a shipping magnate, signs up on a mission to find a missing vessel near Christmas Island. Bill and his Hawaiian companions encounter pirates and intrigue upon finding the lost ship. The mystery of the ship's disappearance ties in with Bill's romance with Eva Ross, daughter of Hawaii's shipping tycoon.

51. Hana, A. "Baba-san." *The Hawaii Quill Magazine* 6(May 1933): 3-7. UHHPC

This short story is about an Issei woman's desire to see her mother in Japan. Her story is told from the point of view of her Nisei child, to whom the grandmother in Japan is known as "Baba-san" (grandmother).

The woman's trip to Japan is constantly postponed because of the family debt incurred by the uncertainties of weather and coffee prices. Finally, the debt paid, she makes plans to visit her mother, but news arrives that Baba-san had died. Quietly going about her business, the woman sets an offering on the family altar that night.

52. Harada, Margaret N. *The Sun Shines on the Immigrant*. New York: Vantage Press, 1960. 256 pp. UHHPC

Yoshio Mori leaves Hiroshima and his life of poverty brought on by his father's drunkeness. In May, 1900, Yoshio emigrates to Hawaii as a sugar plantation contract laborer in search of a better fortune. For three years he endures the work while sending some of his earnings to Japan to support his mother. When his contract expires, Yoshio moves from the rural Oahu plantation to Honolulu. The novel traces the growth of his success, as Yoshio raises a family and prospers as an independent businessman who knows that his success in Hawaii would have been impossible in Japan. The novel ends with Yoshio and his wife Haru returning to Japan for a few months' visit in 1937. They have provided University education for their two children and have achieved financial security.

53. Harada, Violet. "The Shell Gatherer." In *Behold Hawaii,* edited by Barbara B. Robinson and Catherine E. Harris, pp. 53-55. Honolulu: Menehune Publishers, 1975. HSL

Story is told by a young Japanese-American girl, Kiyo-chan, who observes with great interest an old Filipino man, Manuel, a shell gatherer. Kiyo-chan's father is a proud man who is prejudiced against Filipinos, revealing his prejudices through his constant warnings to Kiyo to steer clear of Manuel.

Her father's prejudices are so deep, that he is unable to feel compassion even when Manuel's son is killed in the Korean War.

54. Hattori, Raymond. "Gateway to Christmas." *Nisei: in Hawaii and the Pacific* 4(Holiday Issue 1950):6, 22. UHHPC

A story set in Japan in December, 1945. A young Japanese boy is excited about the prospects of attending a Christmas celebration at an American military base, but his father is bitter towards Americans because of his son's death in the war and other rumors of American war atrocities. That evening, a young Japanese soldier, a friend of his son's, appears at their door. Although he has lost both his hands in the war, he credits the Americans for saving his life and for treating both him and the old man's son with kindness. The three of them (the old man, the young boy, and the soldier) scurry off to the American base where they can hear the strains of "Silent Night" being played.

55. Henna, David Yasuo. "The Difference." *Kapa* (Fall 1969): 12-18. UHHPC

This story, set in Japan in 1776, is about a young man who decides to study the art of calligraphy from a very famous teacher, Komyo.

After he is first taught the meaning of humility, he becomes Komyo's student. Later, however, he turns some of his youthful energy to the more active art of fencing, and his calligraphy begins to reflect his lack of practice. Komyo tries to dissuade his student from fencing; he tells the student of another young man, very much like him, who was killed in a fencing duel. The teacher's concern is very personal, because the young man who was killed was his son.

(*Kapa* writing contest winner for fiction.)

56. Hernandez, Tomas. *Under the Coconut Tree.* Honolulu: General Assistance Center for the Pacific, College of Education, Educational Foundations, University of Hawaii, 1976. UHHPC

Story, in comic-book format, of a high school aged immigrant from the Philippines who encounters prejudice in Hawaii.

(Illustrated by Corky Trinidad.)

57. Higashi, Mary S. "A Day in the Fields." *Paradise of the Pacific* (January 1950):19. UHHPC

A one-page vignette told from the point of view of a Japanese Issei plantation laborer, Gensaku. Using mostly description and some "stream-of-consciousness" techniques, the author paints a characterization of a hard-working, devoted father and husband, sacrificing everything for his children. Perhaps unconsciously, Gensaku, prideful of his family's character and morality, denigrates a Filipino worker and his familial problems.

58. Hirayasu, Joanne. "Detour in my life." *Kapa* (Spring 1969): 29-30. UHHPC

Written in an essay style, the author describes a young girl's difficulties with teachers and school. After high school, the girl works as a clerk, then, realizing the importance of education, decides to attend the University.

59. Hironaka, E. "A Mother's Realization." *Charles Eugene Banks Memorial Prize* (1942). UHMicro

Primarily narrative exposition describing a mother's farewell to her Nisei son going off to war. She notes how he is an American soldier off to fight Japanese! For a moment she thinks of how wrong this is, but then she realizes under what circumstances her son is acting. She is then proud of his courage to stand up for his beliefs.

60. Honda, Madge. "Death in Paws Valley." *The Lit* 1(May 1952): 3-7. UHHPC

A story about hillbillies told in the form of a tall tale. Overwhelmed by mosquitos, two hillbilly families finally learn that mosquitoes breed in water. One family poisons its creek while the other family poisons its well, each thinking that they could temporarily move in with the other family. Both are stuck without water.

61. Hongo, Bob Nobuyuki. *Hey, Pineapple!* Tokyo: The Hokuseido Press, 1958. 348 pp. UHHPC

Story of a company of soldiers from Hawaii battling for a year in the Korean Conflict. Narrated by a medic, Saburo Sumida of the Big Island, the novel spans the recruits' and enlistees' departure from their home island, training at Schofield Barracks on Oahu, their Korean war ordeals through the summer and winter of 1951-52, and their rotation back to Hawaii. The novel also offers a Japanese-American soldier's view of Japan--Tokyo and its nightlife--in the early '50s. Occasionally the author raises the irony that the "Pineapples," these Asian-American soldiers from Hawaii, were mistaken for the Korean and Chinese Communist enemy. This confusion of identity, however, is put to use when a couple of Pineapples, dressed as Communist soldiers, infiltrate the enemy's camp. The novel ends in a rather melancholy tone, as the narrator recalls comrades lost in the battles, and the survivors encounter difficulty readjusting to life in Hawaii.

62. Ichinose, Eugene. "In the Valley of the Don." *Students' Annual: The Year Book of the Japanese Students' Association of Hawaii* 9(1929):78-79, 81. UHHPC

Gothic tale set in Spain's Valley of the Don. The first-person narrator relates how he discovered his uncle's corpse along with a warning to flee the valley. The narrator sees and hears the approach of a nameless, shapeless monster in a thunderstorm; he escapes just as his uncle's shack bursts into flames.

63. Ige, Philip K. "The Forgotten Flea Powder." *Paradise of the Pacific* 58(November 1946):24-25. UHHPC

Yuki and Satoshi Ikehara, Koko Head farm boys, buy flea powder to relieve the distress of their dog, Blackie. The story's dialogue is in pidgin. Especially well done is Ige's rendering of an argument between the brothers, as they blame each other for what they think is the death of Blackie.

Paradise of the Pacific introduces the story with remarks about the need "To encourage young writers in Hawaii to describe with simplicity experiences based on their own observations." Most writing by newcomers to Hawaii "has touched only superficial aspects of life in the islands," while local-born Armine von Tempski's books "dealt only with a few facets of Hawaii." *Paradise of the Pacific* hopes for the sprouting of a regional literature out of Hawaii's grass roots.

(Reprinted in *Bamboo Ridge: The Hawaii Writers' Quarterly* [December 1978]:56-59.)

64. __________. "The Great Depression." *Nisei: in Hawaii and the Pacific* 5(Spring 1951):14, 17, 18. UHHPC

This story revolves around twelve-year-old Masa's despair over the lack of spending money during the Depression. He and his friend, Yuki, connive to con some money from Jiro, whom the two boys disliked. They almost succeed in getting a dime for a few marbles before Jiro backs out of the deal and starts to cry. Afraid that the cries have alerted an old woman nearby, Masa and Yuki scurry for cover, where they begin to lay plans for their next scheme. The interchange between the boys is carried out in convincing pidgin dialogue.

(This story appeared originally in the *Ka Leo.*)

65. Ige, Philip K. "The New Road." *The Lit* 1(January 1951): 26-27. UHHPC

The narrator of this piece reflects on the paving of the old dirt road that used to run through the plantation camp. He recalls the many activities associated with the old road, such as playing marbles, mud fights with his friends, and taking reflective walks alone; all of these activities were obliterated by the paving of the road.

The speaker is especially incensed because of the plantation manager's gloating attitude and self-satisfaction that he had bestowed a generous gift upon the "lowly" immigrant laborers. Having no bearing upon the otherwise inadequate treatment of the workers, the new road becomes an empty symbol of the plantation's paternalistic and insensitive treatment of the people. The narrator concludes, "To hell with the new road!"

66. __________. "Two Boys and a Kite." *Paradise of the Pacific* 57(November 1945):20-21. UHHPC

Nobu and Yone attempt to fly their homemade kite in the Maunaloa, Molokai, pineapple fields. Yone bursts into tears as he bungles the attempts and as Nobu, the leader, scolds him. The story, however, focuses on how Nobu and Yone make up: Nobu comforts Yone in genuine local fashion when he realizes that he has hurt Yone's feelings. The dialogue is in the pidgin of Nisei plantation youths.

67. Ing, Amy. "Mui Lee." *Chinese Students' Alliance Annual* 9(May 1926):45-47. UHHPC

Lai Kun, a retired merchant of Sing On Province, seeks a groom for his twenty-year-old daughter Mui Lee. Although Mui Lee fears that her marriage would deprive her widower father of care and companionship, Lai Kun proceeds with his plans. He advertises (as he had learned to do while a merchant for some time in America) the fact that any man wishing to wed Mui Lee must answer "a certain question." A young Chinese army lieutenant, loved by Mui Lee, arrives to hear the question. He provides the best answer Lai Kun has heard; and, since the lieutenant himself has no parents to care for, the couple can marry and reside with Lai Kun.

68. Ishikawa, Charles. "Hario Repatriation Center." *The Asterisk* 1(April 1956):35-36. UHHPC

This story is told from the point of view of a Japanese repatriot who had labored for over seven years in Siberian coal mines. Takeo Ito goes through the Hario Repatriation Center on Nagasaki Bay. There, he is puzzled by young Japanese men in brown uniforms, who are discovered to be Nisei soldiers from America.

69. Kamioka, Shirley. "The Couple." *The Hawaii Quill Magazine* 9(May 1936):4-5. UHHPC

This short sketch describes the spare, simple daily routine of a Japanese couple on a coffee plantation.

70. Kamm, Tin Pui. "'Never Again.'" *Chinese Students' Alliance Annual* 8(1925):72-73. HCHC

Anecdotal first-person account of Kamm's narrow escape in class one day, when he is unprepared to recite the assigned lesson so he sweats out the ordeal of hoping not to be called upon by the teacher.

71. Kanemoto, Gayle. "Expecting Amy." *Hawaii Review* (Fall 1975/Spring 1976):66-75. UHHPC

This short story centers on the funeral services for Amy's grandfather. The story captures the details of the Buddhist funeral service.

Interest in the story is especially aroused by the conflicts which accompany the funeral: generational conflict is evidenced by the adults' criticism of Amy's clothes and attitudes; cultural conflicts are clear in her father's family's condescending attitude toward Amy and her mother for being Okinawan; and familial conflicts arise with her snobbish aunt who bickers about the financial arrangements. This story paints a picture of the pettiness and cruelty that can underlie Japanese family relationships.

72. Kaneshiro, S. "The Chronicle of Mrs. Tsudai." *The Asterisk* 1(November 1955):23-24, 27, 28, 33. UHHPC

Mrs. Tsudai, a middle-aged mother and housewife on a sugar plantation, is pregnant with her fourth child. However, a fall one day causes complications, and she must undergo surgery to terminate the pregnancy.

The story goes on to provide an insight into the woman's unselfish devotion to her family. After the successful operation she is anxious to get home to care for her family after only two days' rest.

(This story tied for the Charles Eugene Banks Memorial Prize, 1954.)

73. Kato, Husumu. "My Room." *The Asterisk* 1(May 1956):29. UHHPC

A short sketch about a person who lives in a dreary basement apartment in Manhattan. He finally decides to visit a friend, in order to forget his dark, depressing room.

74. Kawaguchi, Richard. "The Valley." *The Lit* 1(May 1952): 21-27. UHHPC

A story about a young Hawaiian man's desire to avoid being drafted into the Army because of his hatred of haoles. He experiences a vision, however, and after being persuaded by his aunt, he complies with the draft, and resolves never to reject haoles.

He is later killed in action in Korea. His ashes are sent home, where his aunt takes them to Kalalau Valley, where he once vowed to hide, and scatters his ashes in the wind over the valley.

75. Khim, Charles K. Y. *He's a Nice Boy, But. . . .* Honolulu: General Assistance Center for the Pacific, College of Education, Educational Foundations, University of Hawaii, 1976. UHHPC

This story illustrates, in comic-book format, differences and conflicts between values of first, second, and third generation Asian Americans in Hawaii. The main characters are a third generation Korean-American teenager and a Japanese-American girlfriend whose parents object to her dating a Filipino-American classmate.

(Illustrated by Wayne Y. Takazono.)

76. Kim, Ahn [Andrew]. "A Homeward Journey." In *75th Anniversary of Korean Immigration to Hawaii 1903-1978,* edited by the Publication Committee, Samuel S. O. Lee, Chairman, pp. 22-27. Honolulu: 75th Anniversary of Korean Immigration to Hawaii Committee. UHHPC

A third-generation Korean American's account of his journey to Korea inspired by his desire to understand his immigrant grandfather and to discover his own Korean identity.

77. Kim, Anna. "Fresh Like An Orange." *Kapa* (Fall 1964): 7-12. UHHPC

This story is about an illegitimate Chinese-American boy who is left in Boston by his father, who deserts him to return to his family in China. The boy, Georgie, who has learning difficulties, is left with an "Uncle" Chin, where he is cruelly exploited as a worker in a restaurant.

Georgie is very lonely and bored, so Chin promises to arrange for a picture bride, but the process takes a long time. Meanwhile, Georgie is befriended by a homosexual, with whom Georgie develps a relationship. When Chin finally shows Georgie a picture of a young girl, a prospective bride, it is too late, and Georgie rejects the picture bride for his homosexual lover.

78. Kim, Anna. "The Inspector's Story." *Kapa* (Spring 1965): 63-69. UHHPC

An unusual love story set in Manchuria between a beautiful peasant girl, Sparrow, and the idiot son of a wealthy family, Pao. The marriage, carried out for the gold offered by Pao's family, is pitied and ridiculed by the villagers.

Later, a murder in the village is blamed on Pao, who maintains his innocence even though he is tortured and imprisoned. His family refuses to post bail, because they see an opportunity to use Sparrow as a bribe to a lecherous government official in order to escape paying taxes.

Sparrow manages to make her way back to the village, where she commits suicide to demonstrate her love for Pao; her act induces Pao's family to post bail for him, but he dies from the abuse and heartbreak. Unknown to all, this most unlikely couple were deeply and truly in love.

79. Kim, Richard. "Picture Love." In *75th Anniversary of Korean Immigration to Hawaii 1903-1978*, edited by the Publication Committee, Samuel S. O. Lee, Chairman, p. 47. Honolulu: 75th Anniversary of Korean Immigration to Hawaii Committee. UHHPC

The narrator, now an elderly widower, humorously recalls the great excitement and nervousness that thrilled him when he journeyed in a small boat from Maui to Oahu, to meet his picture-bride from Korea.

80. Kingston, Maxine Hong. "Gold Mountain Heroes." *Bamboo Ridge: The Hawaii Writers' Quarterly* (March-May 1979): 20-21. UHHPC

An excerpt from the beginning of a work-in-progress. The narrator recalls lighthearted moments with her father: his making "toy airplanes" out of live dragonflies; the family's evening walks through the Stockton, California streets; the father swatting what the family called "Hit-lah" moths that swarmed around the porchlight on summer nights during WWII. The author explains that the novel's beginning depicts the narrator as searching for her father's stories, then "disappearing" when she discovers them.

81. Kingston, Maxine Hong. "On Understanding Men." *Hawaii Review* (1977):43-44. UHHPC

Two vignettes which are meant to serve as a transition between *The Woman Warrior: Memoirs of a Girlhood Among Ghosts* and *Gold Mountain Man* (a work-in-progress).

The first is a Chinese story about T'ang Ao, a man who traveled to the Land of Women. Captured there, his ears are pierced, his feet bound--he is made up to be a woman.

The second is about children who run up to a man, mistakenly thinking he is their father. Moments later, their father *does* come up the street, so they run to greet him.

82. __________. *The Woman Warrior: Memoirs of a Girlhood Among Ghosts*. New York: Alfred A. Knopf, Inc., 1976. 209 pp. UHL

Novel based on stories of China told by the first-person narrator's mother, and on myths, legends, dreams, and experiences centering mainly on Chinese and Chinese-American women characters. Although the book has been subtitled, classified, and acclaimed as a work of nonfiction, it is an intricate, richly imaginative combination of fiction and nonfiction serving to depict the narrator's "reality" as she grew up in Stockton, California; distinctions between fiction and nonfiction, myth and actuality, are effaced. One of the novel's themes, besides the heroism of the characters who form something of a composite myth of the woman warrior, is the astonishing power of words.

(*The Woman Warrior* received the National Book Critics Circle Award for the best book of nonfiction published in 1976, and has been republished in paperback by Random House.)

83. Kodani, Arthur. *Inside Story (One Point of View).* Honolulu: General Assistance Center for the Pacific, College of Education, Educational Foundations, University of Hawaii, 1976. UHHPC

An explosive illustration of high school violence, this comic-book story slashes at the attitudes and causes underlying intramural conflicts.

84. Koki, Stanley. "The Cave." *The Asterisk* 1(September 1955):23-24. UHHPC

A short story told in a "talk-story" form about a cave near a residential area which turns out to be a burial cave. Some teenagers inspect the cave, and one boy takes the only skull left there. Later that night the narrator sees him, in a pouring rain, mysteriously making his way up to the cave to replace the skull.

85. Kong, Charles. "Hard Head." *Aloha* 4(November 1950/January 1951):17-20. UHHPC

A brief but lively encounter between portly Mrs. Rodrigues and tiny, wheelchair-bound Maria, two patients in a hospital ward who cannot stand each other. Nurse Bloom tries to reconcile them, but she ends up trying to referee a fight between the two enemies. The story's focus of interest is the lively repartee between the battling women, which Kong executes in lively, vigorous pidgin English.

86. ___________. "Pele's Own." *Paradise of the Pacific* 63(1952 Annual):70-72, 119. UHHPC

This short story, set on the Big Island, sets up an intriguing confrontation between a "backward" Hawaiian girl and a "high-class" Hawaiian boy. The girl, Winona, is already engaged to a local fisherman, Kamaka, but she becomes infatuated by the sophisticated style of the college student, Julian.

Julian's pretensions are delightfully countered by the earthy, candid opinions of Winona's mother, and, after a particularly embarrasing incident concerning Winona's countrified ways, Julian disappears. After getting over her disappointment, Winona decides to marry the simple, but good-hearted, Kamaka.

87. Kong, Charles. "Proof." *Aloha* 4(February-April 1951): 3-6. UHHPC

Pilani, who lived in a seaside village, was in love with a young farmer from the uplands. The farmer, who did not know how to swim, had been shamed before the village for having failed to attempt the rescue of a child who had fallen into the sea. Pilani felt that she had to erase the stigma of his cowardice before she could marry him.

In order to test the young man, Pilani pretends that she is drowning. In desperation, the young man dives into the rough surf to rescue her, but he disappears in the rough surf and drowns. Pilani's test proves the young man's courage and love for her, but it also takes his life.

88. ____________. "Well, Then?" *Aloha* 5(May-July 1951): 13-16. UHHPC

This story is told from the point of view of a local tough-guy character named Flute in his brand of pidgin English. Flute's ignorance and insecurity are revealed when he picks on a weaker guy and his girlfriend. In an effort to get rid of Flute, the girl makes up a story about a funeral service for King Kamehameha that day at Punchbowl cemetary. Flute believes the ridiculous story and goes to Punchbowl where he, of course, finds himself alone.

89. Koo, Alvin. "Fresh Akule." *Hawaii Review* 1(Spring 1973): 35-41. UHHPC

A convincing story about an old Hawaiian fisherman who lives in a shack by the ocean. Whenever he sights a big school of akule, he contacts his friend, who is a skipper of a commercial fishing boat.

He guides the boat to the school, where the big nets are so much more efficient than his handlines. He is paid a share of the fish, so the arrangement seems mutually beneficial to him and the commercial fishermen.

90. Kubo, Mari [Nakamura]. "Advisor." *Hawaii Review* 2(Spring/Fall 1974):36-37. UHHPC

An unusual sketch, told by a speaker who is visited by ghosts.

91. ___________. "The Eel-Wife." In *Talk Story: An Anthology of Hawaii's Local Writers,* edited by Eric Chock et. al., pp. 13-18. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

A fascinating story about a young Japanese woman's encounter with evil and temptation. Lured to a dark pool at night, Hasuko loses her wedding ring in the water and is bitten by an eel when she tries to retrieve it. Unknown to her at the time, she is also physically infused by the symbolic serpent which remains in her body as a parasite to confuse and torture her. The force comes to overwhelm her, drawing her away from her home and husband at nights.

Finally, she confronts her husband with the situation and together they go to a priest for help. With his help, they return to the pond, where the eel is purged from the young wife's body.

(Also appears in *Hawaii Review* 2[Fall 1973]:61-65.)

92. Kubojiri, Clara. "A Cock's Tale." *Nisei: in Hawaii and the Pacific* 9(Spring 1955):8-9, 16. UHHPC

A mongoose regularly steals eggs from Obasan's hen house. The overweight rooster Numbah One assumes guard duty to keep the mongoose away. The mongoose decides to eat the rooster since he's denied the eggs. In the ensuing chase, the mongoose's tail is chopped off when Numbah One, exhausted and nearly outrun, inadvertantly causes Obasan's cane-knife to fall on the mongoose's tail. Numbah One becomes famous.

93. Kubojiri, Clara. "Country Boy." *The Lit* 1(April 1951): 31-35. UHHPC

This entertaining sketch tells about a young boy named Henry, who skips out on his chores one day to enjoy a day of fooling around in the countryside surrounding his house. The story describes Henry's pastimes, such as catching frogs, going swimming, and picking guavas. He runs home at the end of the day, afraid of being scolded by his father, but his mother is understanding, and does not tell on him.

94. ___________. "The Little Sansei." *Nisei: in Hawaii and the Pacific* 8(Spring 1954):5, 21, 23. UHHPC

An old Issei dislikes living with his Nisei son and family, because his daughter-in-law forbids him from passing on any Japanese influence to his grandson. His daughter-in-law is especially harsh when his son is away on military duty in the Far East. When his son returns, however, the old man is very happy that his son is delighted over the warm relationship between grandfather and grandson, and that the young Sansei child was also learning some Japanese.

95. ___________. "Playmate." *The Lit* 1(March 1952):27-28. UHHPC

A sketch about a young girl playing on the muddy banks of a pond who discovers her own reflection. Trying to coax her own image to "come and play," she steps into the water, destroying the reflection.

96. ___________. "Yasuko Rebels." *Nisei: in Hawaii and the Pacific* 8(June 1954):10-11, 16, 18, 20. UHHPC

An elderly couple, their son, and a matchmaker visit the home of a farmer's family. They are interested in the farmer's attractive young daughter, Yasuko, and they want to arrange a marriage in the traditional manner. Yasuko is indignant, and shocks everyone by openly rebelling against such an arrangement. Shamed, her parents ostracize her for her behavior. Later, however, the same young man returns to court Yasuko alone, bringing flowers and candy, and she is delighted.

(Also found in *Kodomo No Tame Ni: For the Sake of the Children,* by Dennis M. Ogawa, pp. 428-434. Honolulu: The University Press of Hawaii, 1978.)

97. Kurumada, Dennis. "Just Along for the Ride." In *Battling Fear,* pp. 42-46. Honolulu: Hawaii English Program, Curriculum Research and Development Group of the University of Hawaii and Department of Education, State of Hawaii, 1977. HSL

As an exercise, students are asked to write an epilogue to this incomplete story.

(Reprinted from *Scholastic Scope* [Scholastic Magazines. Inc.], 1970.)

98. Kusano, Peggy. "Cats and Skins." *Kapa* (Spring 1969): 13-17. UHHPC

A story set on a mainland campus about a transfer student from Hawaii, Guy. Guy acts very strangely, has a drinking problem, and has almost no friends--his only passion is his hobby, taxidermy. He gets drunk and starts a fight because he learns a girl back home was pregnant. These elements in the story do not seem to really come together.

99. Kushimaejo, Gordon. "The Gloom and Glare of Night." *Ka Lama* 1(Winter 1952):21-24. UHHPC

A short story about a nameless, 24-year-old man who lives in a dive of a boarding house set in a dingy area of town.

He goes out for a pack of cigarettes, passing by the whores, restaurants, and pool halls of that multi-ethnic ghetto. He reflects on the irony of the slogan on his pack of Pall Malls: "Whenever Particular People Congregate."

100. Lai, Violet Lau. "Consum." *Aloha* 3(August-October 1949): 15-16. UHHPC

A very short vignette told from the point of view of a young girl that revolves around the frugality of her family. Campbell Soup, a luxury at 10¢ a can, was mixed with two cans of water, instead of the recommended one, so that it would stretch farther.

The young girl is sent to the store one day to pick up a can of the prized soup. Taken by the wide variety of soups, the young girl bravely picks out the exotic-sounding, "Consomme." To their dismay, the family finds that it contains no solid ingredients, so the mother pours it down the drain for fear that it is defective.

101. Lee, Emi. "The House of the Ex-Duke." *Kapa* (Winter 1965):15-21. UHHPC

Set in China, this story is about a spoiled and wealthy ex-Duke who prefers relationships with young men rather than with his wife. After he coerces a young cook at his estate to become one of his favorites, the ex-Duke later turns his attentions to an itinerant actor, who remains to live at the house of the ex-Duke. Later it is revealed that the cook, having fallen out of favor, has been fired after attempting to kill himself.

102. Lee, Lillian. "Kum Luke--The Golden Jade." *Chinese Students' Alliance Annual* 13(May 1930):102-103. UHHPC

Sketch of a story. Two lovers elope when the woman is sent to Hawaii against her wishes to marry a rich old farmer.

103. Lee, May. "Of I." *Kapa* (Spring 1964):10-12. UHHPC

A creative essay, distinguishing a person's body as separate from "I" or spiritual self.

104. ____________. "The Razor." *Kapa* (Fall 1963):33-35. UHHPC

Mr. Chang, a minor government official in Taiwan, has gone through considerable sacrifice to obtain an American-made razor. To his dismay, his daughter uses it one day and shaves off part of one eyebrow. His wife fears that this "imperfection" has ruined her daughter's face, and Mr. Chang fears that his razor has been ruined.

The crisis passes--the eyebrow grows back, and the razor, of course, is fine. The story reveals the family's extreme frugality and nearly fanatic desire for prestigious American-made products.

105. Lee, Salome. "Paul's Mother." *The Hawaii Quill Magazine* 2(January 1929):7-13. UHHPC

Paul Kang is sent to medical school on the back-breaking toil and sacrifice of his mother. When he departs for the mainland he is the pride of his mother as well as of the entire Korean community in Hawaii. Later, shocking news arrives that Paul has had a mental breakdown because his relationship with a white girl failed. His mother survives the tremendous shock.

The story shows the sacrifice, emphasis on education, and the strength and perserverance of Paul's mother.

(This story was a prize winner for fiction in *The Hawaii Quill Magazine* contest.)

106. Lee, Tony. "Nowadays Not Like Before." *Bamboo Ridge: The Hawaii Writers' Quarterly* (December 1978):3-11. UHHPC

Story based on experiences and observations at Bamboo Ridge, a fishing spot on Oahu's southeastern shore. The piece incorporates stories told by the anglers who gather there to catch the highly-prized ulua (Jack Crevalle); a sketch of the locale's history; comments on the special "slide-bait" fishing method; and characterizations illuminating the society the Bamboo Ridge anglers comprise.

107. Ling, Betty Dean. "Christopher Holly." *The Lit* 1(January 1951):1-4. UHHPC

A fantastical story set in the mainland about an ultra-neat freak named Christopher Holly. This character is a fanatic for neatness. After he is thwarted from marrying a girl that he loves, he plans a carefully organized, *neat* suicide by asphyxiation with gas. Lighting a cigarette, however, he ironically blows himself up in a most *messy* conclusion.

108. Loo, Sau Ung. "'All's Well that Ends Well.'" *Chinese Students' Alliance Annual* 5(1922):72-74. UHHPC

Upon graduating from Canton Christian College, Koon Seong Chang and his beloved Har Lin Kong go their separate ways. Each has been betrothed, since childhood, to a stranger. Har Lin returns home and undergoes her marriage with great reluctance, only to discover that Koon Seong is her groom.

109. ___________. "The Foundling." *Chinese Students' Alliance Annual* 4(May 1921):42-46. UHHPC

An impoverished Chinese immigrant, Luke Tim is reunited with a daughter he had abandoned in her infancy in China. The story is set in Honolulu of 1910-1921, where the daughter, now known as Yun Chin, is cared for by her foster-grandfather. Among the themes of the story is the Americanization of Yun Chin as she grows up amidst her schoolmates' teasing her for her Chinese ways.

110. Look, Yim Kai. "My Native Village." *The Hawaii Quill Magazine* 7(March 1934):23-26. UHHPC

A sketch that describes a Chinese village.

111. Lum, Darrell H. Y. "Hadashi." *Hanai* (1977):39-43. UHHPC

This story provides a slice of contemporary Hawaiian life. Two local kids, Gary and Richard, decide to cut school to sniff paint for kicks. Through the lively, realistic pidgin dialogue, the reader follows the manner in which Richard convinces his more innocent and naive friend to go along with him on this escapade. In the end, Gary and Richard stroll back towards school, dirty, dishevelled, and feeling "high."

112. ___________. "Primo Doesn't Take Back Bottles Anymore." *Kapa* (Spring 1972):51-53. UHHPC

Rosa K. is a "collector": he forages through trash, collecting Primo beer bottles to return for cash at the brewery. His business ends abruptly when the new Primo management refuses returned bottles.

The story is presented through standard English narration interspersed with pidgin passages spoken by Rosa, who was once the Bull of Central Intermediate. The passages capture Rosa's rage, resentment, hatred, and frustrations.

(Also found in *Talk Story: An Anthology of Hawaii's Local Writers*, edited by Eric Chock et. al., pp. 33-38. Honolulu: Petronium Press/Talk Story, Inc., 1978.)

113. ___________. "Sun." *Kapa* (Spring 1972):54-55. UHHPC

Double "plot": the speaker sunbathes at a beach, while at home, his mother suffocates when the house catches fire.

114. ___________. "'Yahk Fahn, Auntie.'" *Kapa* (Fall 1971): 17-20. UHHPC

As a child, Jimmy is always urged by his Aunty Tsu to follow Chinese customs. Although his temperamental nature causes him to often reject Aunty Tsu and her Chinese ways, Jimmy unconsciously is greatly affected by her.

After her death, he reminisces often about Aunty Tsu. The story skillfully explores Jimmy's Chinese-American identity through his complex relationship with his Aunt.

(Also found in *Echoes from Gold Mountain,* pp. 37-39. Los Angeles: Asian American Students' Association, California State University, Long Beach, 1978.)

115. Matsumura, Grace. "The Weeping Mango Tree." *Paradise of the Pacific* 58(May 1946):9. UHHPC

Fanciful tale of a mango tree under which a group of children discover the bones of someone who had been killed by a fall from the tree's limbs. Eating the weeping tree's fruit causes black spots to appear on the children's faces.

116. Mikasa, Julienne K. "Measure of a Man." In *Sandwich Isles U.S.A,* edited by Catherine E. Harris and Barbara B. Robinson, pp. 24-26. Honolulu: Menehune Publishers, 1973. HSL

A short story about 84-year-old Hitoshi Horita who examines his life in Hawaii on the occasion of his sister Sumi's visit from Japan. Knowing of Sumi's marriage to a wealthy and prominent man in Japan, Hitoshi is wracked with shame and doubt over his own humble status. He had worked hard as an immigrant to Hawaii, managed to raise a large, healthy family, but never got rich.

His doubts disappear with Sumi's visit, however, because she expresses her envy of his daring and courage; she expresses her pride in his strength to succeed as a pioneer in the new land. He is touched and contented to learn of this opinion of him.

117. Mishima, James. "night and solitude." *The Lit* 1(May 1952):14-15. UHHPC

An internal monologue of a 30-year-old man, whose wife has had her second miscarriage. Anger, frustration, and bitterness, alternate with feelings of tenderness in this unpunctuated psychological soliloquy. Briefly optimistic about the future, he finally accepts that they will remain childless--he wonders about his misfortune.

118. ____________. "Touching." *Ka Lama* 1(Winter 1952):12-19. UHHPC

A short story that reveals a young man's homosexual thoughts. Danny, a slight, unathletic student from Honokaa feels that he loves his roommate from Kauai, Barry, who is the star quarterback on the University of Hawaii team.

Donning his mother's kimono one night he finally tries to approach Barry. Barry angrily and violently rejects Danny--punching him and throwing him out--the story ends with his world figuratively crashing down around Danny.

119. Mitsunaga, Spencer S., and Earle Kunio Mitsunaga. *The Young Castaways*. New York: Vantage Press, 1967. 253 pp. UHHPC

Adolescents' adventure tale. Moki, Jimbo, and Willie are stranded for three weeks in an isolated valley. Swept into the valley through a rough and narrow sea entrance, the boys find that there is no way out except, finally, by climbing up and over the sheer cliffside. While they are in the valley, the trio, led by Moki, manage like the most resourceful of boy-scouts to build fires, hunt and gather food, improvise clothing, and more.

It appears that the father and son co-authors, writing in California, occasionally slipped when trying to recall Hawaii, their birthplace and the tale's ostensible setting. Incongruous details contribute to the fancifulness of the novel, as when the valley is said to contain red-breasted robins, which are not found in Hawaii; and the dialogue bears only faint traces of the vernacular of Hawaii's youths.

120. Miyamoto, Kazuo. *Hawaii: End of the Rainbow.* Tokyo: Charles E. Tuttle Co., Inc., 1964. 509 pp. UHHPC

This meticulously detailed novel, the most comprehensive fictional rendition of Hawaii's Japanese-American history, chronicles the exploits and experiences in the lives of two immigrants, Seikichi Arata and Torao Murayama, and the families they establish in Hawaii. The novel details the sufferings and the pleasures of the immigrants' plantation labor years spent on Kauai and the island of Hawaii; their marriages to picture brides and the establishment of the couples' lives off the plantations; the education of their offspring in Honolulu and on the mainland; and the calamity the families encounter with Japan's attack on Pearl Harbor. Importantly, a third of the novel is devoted to the experiences of Hawaii's Issei and Nisei who were confined at Sand Island immediately following the Pearl Harbor attack and interned in concentration camps across the American mainland for the duration of the war. The narrative, which begins with Seikichi Arata's 1891 immigration, ends with the return of Hawaii's internees to their island homes in 1945.

Dr. Kazuo Miyamoto, now a retired physician, based his monumental novel on historical record and on some seventeen years of his own journals, carefully maintained through his experience as a Nisei incarcerated in the WWII concentration camps and relocation centers.

121. Mizokawa. "The Biggest Smile." *Kapa* (Winter 1965):29-31. UHHPC

A young man's sympathy for a cousin's ex-wife is aroused when she joins the family for a memorial service, because she is obviously uncomfortable throughout the service, the dinner, and later over coffee. To help ease her awkwardness, the narrator smiles and winks at the woman. Misinterpreting his intentions, she slaps him.

122. Morinaga, Takeshi. "Truth Wins All." *The Nineteen Hundred and Thirty Students' Annual* [Japanese Students' Association of Hawaii] 10(1930):65, 68. UHHPC

By virtue of his honesty, Samuel Rugby gains the consent of Stella Seyton's father to marry the angelically beautiful woman. Rugby passes the test of telling Stella's father, John Seyton, what he, Rugby, thinks of Seyton. The truth is that John Seyton is despised for his miserliness, his dishonesty in business, and his secretiveness. Whereas all the other suitors courting Stella pretended to like her father, Rugby dares to tell Seyton that all despise him. The simple story serves to illustrate the maxim that "Honesty is the best policy."

123. Muranaka, Carol. "True Confessions of a Yellow Marshmallow." *Kapa* (Spring 1970):50-51. UHHPC

Told from the point of view of a madman, one must read through his erratic rambling narrative to pick out his reminiscences about his school days, a lost love, Agnes, and a foiled suicide attempt.

124. Murayama, Milton. *All I Asking For Is My Body*. San Francisco: Supa Press, 1975. 103 pp. UHHPC

A three-part novelette set in a fictional town, Pepelau, and plantation camp, Kahana, on Maui, narrated by Kiyoshi Oyama from his childhood to his enlistment in the U.S. Army during WWII. Part I, "I'll Crack Your Head *Kotsun*," shows Kiyo's parents' stress on filial obedience and on the importance of avoiding shame in the Japanese family and community, values which fourth-grader Kiyo has difficulties understanding. Part II, "The Substitute," suggests a theme of superstition and develops conflicts between Tosh, the Oyamas' oldest son, and his parents. In Part III, "All I Asking For Is My Body," the conflicts between the son and the parents, second and first generation Japanese-American values, come to a peak as Tosh struggles to free himself from obligations of filial piety and his bondage within the plantation system.

Murayama's lively dialogue gives the novel energy and dramatic force, helping make the work an authentic expression of the plantation experience.

125. Murayama, Milton. "I'll Crack Your Head *Kotsun*." In *The Spell of Hawaii*, edited by A. Grove Day and Carl Stroven. New York: Meredith Press, 1968. Pp. 323-335. UHHPC

The story, narrated by fourth-grader Kiyoshi Oyama, centers on Kiyo's friendship with an older boy, Makoto Sasaki. Kiyo's Issei parents forbid him to associate with Makoto for a reason that they do not explain to Kiyo, except to intimate that friendship with the Sasakis shames the Oyama family. The story is notable for its rendition of Japanese family life and the activities of a small gang of boys growing up in a Maui sugar plantation town sometime in the 1920s.

(Originally published, in a slightly different form, in the *Arizona Quarterly* 15[Summer 1959]:137-149.)

126. Nakano, Manno. "Fate?" *Students' Annual: The Year Book of the Japanese Students' Association of Hawaii* 9(1929): 88-90. UHHPC

Maudlin tale of a young Japanese woman who, breaking a marriage arrangement by deserting her parents, falls into a life of degradation but is rescued by the man she was originally to marry.

127. Nakasone, Nobuyuki. "An Open Letter." *Charles Eugene Banks Memorial Prize* (1942). UHMicro

An essay in the form of a letter which argues against bitterness towards the war, and for the more positive aspects of this "test" of Japanese Americans.

128. Nato, Agritas P. "My Romance in Hawaii." *Wagayway* 2(December 1942):21-24. UHHPC

The narrator recounts his falling in love with and eventual marriage to Pilar Larda. The story is told with much ardor and passion.

129. Nishimura, Earl. "'If Winter Comes.'" *Students' Annual* [Japanese Students' Association of Hawaii] 7(1927):56-58. UHHPC

Kenichi Nishida serves a two-year jail term in Hilo for having embezzled money to help his friend Kazuo start a pineapple industry in Hilo. Kazuo disappeared; the Hilo Japanese Development Company discovered its loss; Ken was convicted. Consequently Fumi, Ken's love, also passed out of his life. When paroled, Ken settles as a pineapple grower on Molokai, and his spirits revive. One day Fumi arrives on Molokai in search of Ken. Their reunion is blissful.

130. Oda, Pat. "Papa." *Nisei: in Hawaii and the Pacific* 5(Spring 1951):7, 21-22. UHHPC

A sentimental, autobiographical reminiscence of a young Nisei woman about her father. She recalls with great feeling how her father was stricken with polio, then went to Japan for treatment by a specialist. They are separated by the war, and he dies in Japan during the war. The author finds inspiration in her father's strength and spirit.

131. Ogai, Seiko. "Battlefront Madonna." *Paradise of the Pacific* 61(December 1949):45. UHHPC

A Nisei WWII veteran spending Christmas in Hawaii is brought into the Christmas spirit by recalling the kindness offered to him and his buddies by an Italian woman during the war.

132. __________. "The Easter Bunny's Visit." *Paradise of the Pacific* 63(1951):35, 52. UHHPC

A vignette which describes a young Japanese girl's Easter in Waikiki. The children eagerly fashion homemade Easter baskets for their visit to the Harris' home, where the kindly woman and her son-in-law, "Mr. Bob," generously give them goodies every year.

133. Ogai, Seiko. "The Kapiolani Candy Man." *Paradise of the Pacific* 61(May 1949):15, 32. UHHPC

A young girl fondly recollects her memories of the Kapiolani Candy Man, Mr. Matsu, who was a popular vendor of sweets at Kapiolani Park.

134. __________. "Love Among the Pineapples." *Nisei: in Hawaii and the Pacific* 10(Summer 1956):8, 10. UHHPC

Reminiscence of a friend's summer romance at the pineapple cannery.

Seiko Ogai was an associate editor of *Nisei* and often contributed vignettes of Nisei adolescence in Hawaii.

135. __________. "The Other Angel." *Nisei: in Hawaii and the Pacific* 6(Holiday Issue 1952):1, 18, 20. UHHPC

A Palolo Valley Sunday School teacher, Miss Sumida, is in charge of the Christmas pageant. She is worried when a young Hawaiian girl, who is supposed to play an angel, is late on the night of the performance. The father was drunk and had gotten in a fight. The teacher covers up a bruise on the little girl's head, and the play goes on as scheduled. Teacher expresses her affection for the little girl, but the Hawaiian family is portrayed negatively.

136. __________. "Tragedy in Hawaii." *Charles Eugene Banks Memorial Prize* (1942). UHMicro

A short story about a young couple in Honolulu and the attack on Pearl Harbor. They go out on a date the evening of December 6, 1941, to see a movie and, later, to eat saimin. They spend the night together at the young man, Richard's, apartment, very happy and in love. Early the next morning, they are awakened by thunder-like sounds. Running outside to check on the sounds, Richard is struck down by the bombardment.

137. Ogai, Seiko. "Upon the Sea." *Paradise of the Pacific* 61(January 1949):28, 32. UHHPC

A light-hearted vignette about a young girl's misunderstanding of a popular song. The lyric, "Upon the *seat* of a bicycle built for two," is misinterpreted as "Upon the *sea* . . ." Attempting to emulate the song, the young girl and her friend go down to the sea with her tricycle, where their play results in a fall.

138. Ogawa, Vivian M. "The Scarlet Mirror." *Ka Alele O Kula (The Kula Messenger)* 8(1937 Dedication Edition):47-49. Kahului Library

A tragic love story, Kepa, a stalwart Hawaiian youth is a spy for Kamehameha; Kepa appears and lives in Hana, Maui, in the months preceding Kamehameha's attack and conquest of Maui. While spying in Hana, Kepa falls in love with Nuina, maid-in-waiting to Queen Awapuhi. Kepa tries to warn the people of Hana about the impending attack by Kamehameha and his army. Maui's King Kahikili and his people are nonetheless defeated. In the end, Kepa and Nuina are reunited only to die--Nuina by plunging herself against Kepa's spear, and Kepa by drowning and thus joining his beloved in death. The story explains why the pond Wai-napanapa turns scarlet every late April through early May.

(*Ka Alele O Kula* was published bi-monthly by the patients of the Kula Sanatorium.)

139. Ohme, Leslie. "Letter to Japan." *Paradise of the Pacific* 68(February 1956):22-23. UHHPC

108

Written in the form of a letter to a brother in Japan, dated June 26, 1926. Harue tells him of her son's graduation. Thirty-six years old, Harue is a widow who struggled to raise her son, Hiroshi, in spite of efforts by her late husband's snobbish cousin to take the boy away from her.

Harue describes the graduation, and how the despicable cousin had shown up in his expensive car to impress Hiroshi and to woo him away from his mother, while she had to leave to go to work as a maid. Returning home that night, however, she is surprised to find Hiroshi cooking dinner at home instead of being out on the town with his rich uncle. Hiroshi explains that he turned down his uncle's job offer, found a job for himself, and would work to make life better for them both. The mother's sacrifice is repaid by her son's love.

140. Ohta, Emily N. "It Came to Pass." *Ka Alele O Kula (The Kula Messenger)* 8(1937 Dedication Edition):53, 55, 57. Kahului Library

Although his aging father wishes that he take over the father's business and marry the girl he's been betrothed to since childhood, Robert Mitsui goes to Japan to teach in Kyoto following his graduation from the University of Hawaii. In Japan Robert works with Janice Fujii, a fellow student professor, graduate of the University of Southern California. Janice, too, had been betrothed in her childhood. The couple marry and move to Hawaii, thinking that they had, in independent American fashion, broken the vows of betrothal their respective Japanese families had imposed on them. As it turns out, Bob and Janice were in fact the originally matched pair.

141. Okuda, Michio. "Oh Frankie!" *Hawaiian Digest* 3(April 1948):47-48. UHHPC

This very brief story involves a disagreement between a young man, Masao, and his sister, Jane. Jane argues vigorously when Masao puts down Frank Sinatra. She defends him by comparing him favorably against the likes of Robert Taylor, Bing Crosby, and Clark Gable. She is undercut, however, when the radio announces that

Sinatra was tired of the rowdy "Bobby sox brigade," and was going to ban them from his performances; Masao is triumphant.

142. Okuda, Michio. "The Singing Cat of Abe-San." *Aloha* 3(May-July 1949):10-12. UHHPC

Tired of putting up with his dull life, compounded by his father's persistent diet of miso soup for dinner, Masao decides to play a joke on his father, Abe-san, by using ventriloquism. By placing a gadget in his mouth, he is able to "throw" his voice into his father's pet cat, shocking the old man completely.

Masao unintentionally swallows the gadget, however, so he is unable to repeat the trick when his father calls his friend over to see the remarkable cat. To his dismay, however, Masao is unable to convince his father that it was a trick at all, since the gadget, his only proof, is gone. His life, already plagued by the diet of miso soup, is now more unbearable because of his father's constant discussion of the singing cat.

143. Omori, Helen. "Moon of June." *Students' Annual: The Year Book of the Japanese Students' Association of Hawaii* 8(1928):105, 107. UHHPC

Aiko and Hideo are separated when the latter leaves Hawaii to study medicine in Germany. Aiko prays for moon's guidance over Hideo; but the ship on which Hideo returns to America sinks in an Atlantic storm. Heartbroken, Aiko dies a year later.

144. Ota, Shelley Ayame Nishimura. *Upon Their Shoulders.* New York: Exposition Press, Inc., 1951. 262 pp. UHHPC

This novel covers the Japanese American immigrant experience from Taro Sumida's difficulties in Japan as a young man; his journey to Hawaii; the cruelties on the sugar plantation; his eventual fight for security in the city; his children's maturity; the difficulties of WWII; to his death. The novel is divided into chapters which reflect this progress: The Awakening, Hawaii-Gokuraku, Nihonmachi-Japanese Town, Honolulu Years, and The Onward Years.

This work, possibly the first novel to deal with the the Japanese-American experience to be published in the United States, captures both the positive and the negative aspects of an immigrant's experience. Sumida, while generally successful, must deal with hatred, racism, family problems, and other obstacles in his quest to establish himself and his family in Hawaii.

145. Oyama, Hideko. "Remembering and Missing." *The Lit* 1 (April 1951):18-19. UHHPC

A short, undeveloped sketch about a young Nisei who, upon receiving a "care package" of food and vegetables from home, thinks lovingly about her hard-working parents' effort in preparing that box of goodies.

146. Quiocho, Cynthia. "My Grandparents in Hawaii." In *Sandwich Isles U.S.A.*, edited by Catherine E. Harris and Barbara B. Robinson, pp. 21-22. Honolulu: Menehune Publishers, 1973. HSL

The author reminisces about her grandparents: their habits, foods, work, and other activities. Although this is just a sketch, this short piece captures some of the flavor of a Filipino-American household. The story conveys the love that abounded in the home of the author's grandparents.

147. Saikawa, Yuko. "Evening Breeze." *Bamboo Ridge: The Hawaii Writers' Quarterly* (March-May 1979):34-39. UHHPC

Excerpt from a novel-in-progress. Set in contemporary Honolulu, the excerpt sketches what appears to be the beginning of a relationship between the main character, Yumi, and Peter, a university English professor. The novel begins shortly after Yumi's return from Boston, where she had been studying, and offers her observations as she reorients herself in Honolulu.

148. Saiki, Patsy. "Just Wait and See." *Charles Eugene Banks Memorial Prize* (1952). UHMicro

A sixth-grade youngster, Tommy Doi, lives in a world of his imagination in order to escape the misery of his real life. A cruel stepfather, poverty, and his physical frailties all contribute to the bleakness of his life.

He later learns, however, that he is really very fortunate to have a kind and loving mother. With this realization, he resolves to become a success someday to make her proud of him.

(Reprinted in *Bamboo Ridge: The Hawaii Writers' Quarterly* [December 1978]:47-55.)

149. __________. "A Mind in its Own Place." *The Lit* 1(May 1952):10-13. UHHPC

A short story about a university English professor who has trouble involving some of his Asian-American students with the works of Milton. One day, beset by the knowledge that his own mentally-retarded son has to be sent to an institution, he breaks down to plead to his students to make use of their minds; but his plea goes unappreciated.

150. __________. *Sachie: A Daughter of Hawaii.* Honolulu: Kisaku, Inc., 1977. 143 pp. UHHPC

An account of a thirteen-year-old Nisei girl's life in a farm community called Kakela, on the island of Hawaii sometime during the Depression. The twelve chapters follow the months of one year, September-August. Each chapter focuses on some aspect of the Japanese-American farm family's customs, their relationships with relatives in Japan, or the family members' relationships with others in their multi-ethnic community. One of the novel's "plots" entails Sachie's coming to terms with her identity as an "American Japanese." Author Saiki draws sharp distinctions between the Japanese values of Sachie's elderly parents and the American values the girl encounters in school and at a white friends' home. Sachie resolves to "merge the two, taking the best from each." Minor characters in the novel help to illustrate the experiences of Hawaii's early Japanese immigrants, especially their efforts to establish families in Hawaii.

151. Saiki, Patsy. "The Unwilling Bride." *The Lit* 1(April 1951): 22-25. UHHPC

A short story that tells of a young Japanese girl in Japan in 1890 who must marry an older man by arrangement. The story tells of her coming to Hawaii, overcoming her own disappointments in order to establish a large family of eight children.

Contracting cancer in her old age, she is denied the pleasure of relaxing and enjoying the fruits of her struggle. Even her long desired formal kimono arrives from Japan too late for her to see, and her children chastize themselves for not giving her more while they could.

152. __________. "The Warm Garden." *Charles Eugene Banks Memorial Prize* (1953). UHMicro

A young Japanese girl with leprosy is sent to Kalaupapa. She has been snatched from a happy home life and a promising college career, to be thrown into the lifelong confinement of the leper settlement. In despair, she contemplates suicide, but is snapped back to life by the needs of a young girl she meets at Kalaupapa.

153. Sakai, Sueko. *Chop Suey Collection of Facts and Fantasies.* New York: Vantage Press, 1973. 112 pp. UHHPC

Anecdotes, short stories, and poems dealing mostly with the author's experiences with the supernatural. Miss Sakai is a psychic. The collection includes a novelette, "Love, Filipino Style," about a second-generation Filipina's desire to marry a Hawaiian-Chinese youth, defeating her father's plans for her to marry a middle-aged Filipino immigrant laborer.

154. "Second Floor." *Nisei: in Hawaii and the Pacific* 4(Summer 1950):14. UHHPC

A rather ridiculous anonymous sketch concerning one's admittance into heaven (the "second floor"). A man dies in an auto accident enroute to a golf match, and goes to heaven where his mother anxiously awaits his arrival. Upon arriving at the gates of heaven, however, the man finds the angel who sits in judgement there is very irritable because he is late for a golf game--in the end, the angel rushes off.

155. Shirota, Jon. *Lucky Come Hawaii*. New York: Bantam Books, 1965. 248 pp. UHHPC

When he hears of Japan's Pearl Harbor attack, Maui pig farmer Kama Gusuda rejoices. Believing that Japanese forces will soon overrun all of Hawaii, Gusuda anticipates that he and his family will be put in offices befitting his fierce loyalty to Japan, and that the humiliations he has suffered as a farmer and immigrant will be reversed. While awaiting the Japanese takeover, Gusuda becomes something of a self-appointed leader of the Okinawan farmers of Kapuna Valley. But the excitement, tensions, and circumstances in the aftermath of Pearl Harbor culminate in a massive, fatal heart attack.

Lucky Come Hawaii is also the story of Gusuda's family: his youngest son Saburo, a high school junior lusting for his teacher Miss Blake and drawing scandal by his reckless involvement with gamblers and small time crooks; Kimiko, a daughter who must be properly and respectably married off; Tsuyu, Gusuda's steadfast wife; Niro, a son studying in Honolulu, who might become an American soldier pitted, in Gusuda's final nightmare, against eldest son Ichiro, the top 1941 graduate of a Japanese university. Themes of war, conflicts between races and generations, discrimination between Okinawans and *naichi* (immigrants from Japan's main islands), are subsumed in the novel's often raucous humor and zesty characterizations.

156. __________. *Pineapple White*. Los Angeles: Ohara Publications, Incorporated, 1972. 165 pp. UHHPC

A novel about Jiro Saki, a retired Issei from Waipahu, who goes to California to be with his son, Mitsuo. His wife, Haruko, having died five years before, Jiro decides to liquidate his Hawaii belongings and resettle in California with Mitsuo and his haole wife. Because of a misunderstanding, however, they were not expecting him to live with them. Upon discovering this, Jiro moves into a hotel in the city's "Japanese Town," so he would not be in their way. In "Japanese Town," he experiences a whole new world which includes bars, fast-living Nisei, Blacks, horse-racing fans, bums, and prostitutes.

While in J-Town, Jiro helps to effect a reconciliation between his son, Mits, and his haole mother-in-law. The difficulties of intermarriage had affected both sets of parents, and so Jiro tries to make everyone see that love is the most important thing.

Jiro himself nearly falls in love and finds a new life in Los Angeles, but the relationship doesn't work out, so he returns home to Hawaii.

157. Song, Cathy. "Beginnings (for Bok Pil)." *Hawaii Review* (Fall 1975/Spring 1976):55-65. UHHPC

This story, told by a third-generation Korean-American woman, blends powerful images of the past with the present. The story goes back to 1921, when her grandmother leaves her old, ugly husband behind in Korea to escape to the promise of a new life in Hawaii with a new husband who loves her. In Hawaii, however, she discovers that she is pregnant by her first husband, so in desperation she tries to force a miscarriage, which results in the birth of a grotesque, misshapen fetus. This incident is juxtaposed with the narrator's experience of undergoing an abortion in a modern, sterile hospital.

In the final segment of this story, the narrator visits her grandparents' grave with her fiance on the eve of their wedding--the past, present, and future converge.

158. Suematsu, Toshiaki Fumio. "Born of the Pacific, Book I: A Letter to Hisae." *Bamboo Ridge: The Hawaii Writers' Quarterly* (March-May 1979):2-12. UHHPC

A "remnant" of a work begun in the 1930s. In "A Letter to Hisae" the author ponders the situation of Japanese Americans: the Issei identifying themselves with Japan, the Nisei identifying with America but also being subject to the prejudice and discrimination inflicted upon their Issei parents by the larger society. The problem heightens as Japan's imperial conquest of Manchuria extends into the rest of China. The addressee, Hisae, of the "letter" contained in the excerpt especially suffers, for by a quirk of fate she was born in Japan, is not an American citizen, yet tries in every way to be as American as circumstances allow. Hisae inspires the narrator to understand what it means to be an American--a Japanese American.

The work shows the author's sensitivity and power, a power that approaches being visionary, as the narrator, standing on a hilltop near his home in Waimea, Hawaii, achieves a "moment when I sense no past, no present, no future, but only a great awareness of the now" and discovers the "basic truth" of his Japanese-American identity.

(Nonfictional sketches upon which parts of "Born of the Pacific" are based appeared in the *Honolulu Star-Bulletin,* October 17-19, 1938.)

159. Tachiyama, Gary. [Untitled.] *Bamboo Ridge: The Hawaii Writers' Quarterly* (December 1978):14. UHHPC

Images and reminiscences of growing up in the Honolulu neighborhood where Nuuanu Stream meets School Street.

160. Takemune, Sakae. "The Facade." *The Asterisk* 1(September 1955):17-18. UHHPC

A short story in which the narrator recalls his family's steady rise in living standards. From an old flat above a soda fountain on a plantation, his family moves to a small cottage, then to a bigger and better one, until, finally, they live in a rather luxurious middle-class house in the suburbs.

The narrator is tired of all the financial hassles that were necessitated by his family's quest for status. The title penetrates the emptiness of their vanity.

161. Takimoto, Thomas. "A Windy Tale." *The Asterisk* 3(May 1958):10-11. UHHPC

This tale satirizes wealth and ambition. Mr. J. P. Wrinkledough, a very rich and successful man, always strives to attain what is "bigger and better." This philosophy backfires on him, however, when he creates a kite so big that his son is swept away with the kite on a windy day.

162. Tanimoto, Theta. "Jinbo Ichiban." *Kapa* (Fall 1963):7-11. UHHPC

This short story captures the loneliness of an old man who lives in a boarding house in downtown Honolulu. He becomes infatuated by a young Japanese woman, who is a cashier in a downtown market, but he can only admire her in secret. One night, however, he goes to a Filipino dance hall by Aala Park, where he is greatly humiliated. Fueled by his embarrassing experience, he resolves the following morning to make his feelings of love known to the young cashier, but she not only rejects him, but expresses revulsion for the old man.

163. Tomita, Rioe. "A Hawaiian Killing." *Charles Eugene Banks Memorial Prize* (1941). UHMicro

The Filipino laborers living in a plantation camp have been harassed by a Portuguese camp policeman. One day he is finally challenged by one of the laborers, Francisco. Outraged at his impudence, the policeman goes to Francisco's house to evict Francisco's sister and nieces, citing them as illegal tenants in the plantation-owned house. Francisco is enraged by the assault upon his family, and attacks the policeman with a cane knife. He kills the policeman in a bloody battle.

The characterizations in this story confirm the worst of ethnic stereotypes, depicting a "beserk, knife-wielding Filipino," and a "loudmouthed, bossy Portagee."

(Also found in *Ka Leo*, May 10, 1941.)

164. Tsuchiyama, Ray. "Even Marv's German Aunty Hates Me." *The Journal of Ethnic Studies* 4(Spring 1976):82-84. UHL

Told from the point of view of a haole woman who has married into a local Japanese family, this story voices her extremely critical view of their middle-class mentality and her criticism of intermarriage in general. The story strikes an interesting balance between a satire of the local culture (there is an element of truth in the woman's criticism) and an undercutting of the cynic herself, who is unable to fit into local society.

165. ___________. "Law and Oda." *The Journal of Ethnic Studies* 4(Spring 1976):75-81. UHL

This story is concerned with the psychology of a Sansei male, Dexter, and the conflicts he feels about the past. Dexter wishes he knew more about the plantation experience of his Issei grandfather, and wishes he could be freed from his feelings of guilt and inadequacy when confronted with his Nisei father's 442nd legacy. Through its dialogue, the story provides glimpses into Dexter's thoughts on politics, sex, and contemporary Hawaiian life.

166. Tsujimoto, Joseph. "The Last Samurai." *Hawaii Review* (Fall 1978):94-121. UHHPC

An intense, complex portrayal of the Japanese novelist Yukio Mishima, "The Last Samurai" is in the form of a filmscript detailing each cinematographic scene. A major portion of the script is based on a story by Mishima, "Swaddling Clothes," framed in a way that implies intriguing relationships between Mishima and his fictional characters, his life and his art. The script climaxes with the novelist's act of *seppuku* (ritual suicide).

Tsujimoto wrote "The Last Samurai" as his Master's thesis in the Department of English, University of Hawaii, 1978. The full thesis title reads: "The Last Samurai (A Japanese Story-Film Treatment with English Subtitles)." In his preface, the author notes that the use of cinematic conventions "allows the writer anonymity: the effacement of his voice."

167. Tsukiyama, Ted. "We Must Win the Peace." *Charles Eugene Banks Memorial Prize* (1942). UHMicro

This essay begins with some commentary on anti-Japanese incidents in Hawaii. The essay goes on, however, to call all Americans to rally behind the nation's cause. The author affirms America's purpose and responsibility to preserve world peace.

168. Tsushima, Jukichi. "Eugy." *The Hawaii Quill Magazine* 3(April 1930):20-27. UHHPC

Eugy Sato's father is struck and killed by a car as he returns from work at the pineapple cannery, so Eugy is forced to give up school to work to support his mother and sister, who are still in Japan. Since plantation work offers the best pay and lowest rent, Eugy goes to work at the Ewa Plantation mill.

Lonely, disappointed, and frustrated in his new life, Eugy dreams of working part-time in Honolulu and attending the University of Hawaii--but his mother and sister both depend on his financial support. His dilemma is not resolved--the story leaves Eugy amongst the huge machinery of the mill; a fleeting thought of suicide is quashed by his mental image of his mother and sister.

169. Uda, Lowell. "Crabs." In *Talk Story: An Anthology of Hawaii's Local Writers*, edited by Eric Chock et. al., pp. 19-32. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

Through this bizarre tale about his obsession with crabs, the narrator reveals how his sexual neuroses led to his deterioration into madness. Once married, and a successful doctor, the narrator provides several glimpses into his troubled and frustrated past. Marital problems, mainly sexual, created deeper problems and disturbances which eventually pushed him into the eccentric life of squalor and isolation that we find him in. Uda's style and imagination create a fascinating, convincing portrayal of this psychological state.

(Also found in the *North American Review*, 1968.)

170. __________. "Hina and the Moon." *Hawaii Review* 2(Spring/Fall 1974):38-43. UHHPC

A Hawaiian legend that tells of Hina's ascendence to the moon on the arch of a rainbow; weary of her earthly duties, she is lured to the heavens by a strange new "fruit," the sweet potato.

She leaves behind the sweet potato plant on earth as a legacy.

171. __________. "Kapa." In *Sandwich Isles, U.S.A.*, edited by Catherine E. Harris and Barbara B. Robinson, pp. 55-58. Honolulu: Menehune Publishers, 1973. HSL

A recreation of a legend which tells how *kapa* was introduced into the Hawaiian culture. Plagued by the cold winds and rain brought by the *eepae*, the people of Nuuanu Valley could do little else but complain, except for one old man, Maikoha, who never complained.

After Maikoha's death, from his grave grew a tree from which he had instructed his daughters to remove the bark, soak it in water, and pound it into cloth. This they did according to his instructions, and they shared his knowledge with the gods, the King, and the people (even the people who always complained, and cursed Maikoha for not complaining). At any rate, the new material, *kapa,* helped the people to ward off the cold winds and rain of Nuuanu Valley.

172. Utsumi, Randall [Ernesto Hamenguay]. "The reddish brown hills of aiea." *Ka Lono* 1(July 1961):13. UHHPC

This short sketch describes a cockfight in some detail. The description is colored by lots of dialogue, which includes some use of dialect.

173. Way, Frances M. "A Tea House Tale: The Haunted Hall of Lingering Fragrance." *Paradise of the Pacific* 61(September 1949):26-27. UHHPC

A tale of romance set in China.

174. Wong, Elizabeth N. "Moi Kui." *Chinese Students' Alliance Annual* (May 1929):67-69. UHHPC

Moi Kui rejects her wealthy father's plans to marry her to a rich man. To spite his daughter, Sui Chung has her marry the poorest man he can find, the woodcutter Fam Tang. The couple grow to love each other. They discover gold in the stream by their mountain hovel. Moi Kui's arrogant father begs and receives forgiveness when he hears of the couple's new-found wealth, with which the couple builds schools for the poor.

175. Wong, Elsie. "My First Day at Sea." *Chinese Students' Alliance Annual* 8(1925):84-85. HCHC

A schoolgirl's dream of visiting Africa by ship. The dream was so vivid that the first day of her "journey" becomes unforgettable.

176. Wong Evelyn. "A Dream that Came True." *Chinese Students' Alliance Annual* 6(May 1923):38-40. UHHPC

An orphan in San Francisco's Chinatown, Rosanna Wu, moves to Honolulu on the invitation of her aunt. In Honolulu she meets Robert Chan, a university student. Rosanna's aunt dies, leaving Rosanna again without a family. But as in the romances Rosanna reads to alleviate her sorrows and loneliness, her beloved and loving Robert proposes to her. "Like a little child who had found a king fairy," Rosanna nestles into Robert's arms.

177. Wong, Frances. "In the Beginning." *Kapa* (Spring 1970): 54-55. UHHPC

A science fiction piece about visitors to earth sometime in the future. These visitors find a remnant of some writings which tell them of a great nuclear holocaust that destroyed everyone on Earth except for two survivors (apparently the author of the discovered piece of writing). Their chromosomes, however, were damaged by the radiation, affecting their offspring and human evolution since this point.

The space visitor concludes that Earth is worthless to him or to anyone else, because only mutant, mindless, loveless, eyeless creatures now populate the planet.

178. Wong, Lucy M. "The Peddler Husband." *Chinese Students' Alliance Annual* 10(May 1927):65-68. UHHPC

Story of a poor peddler, scorned by his in-laws, who returns to the city of Kaifong wealthy and successful from his studies in Shanghai. Upon his return, the ex-peddler Loo Mau ridicules his brothers and sisters-in-law for their former ill treatment of him and his wife.

179. __________. "The White Dove." *Chinese Students' Alliance Annual* 8(1925):74, 76-79. HCHC

Little Eloise Rivers and her sick mother are reunited with Mr. Rivers, who had sailed off years before and encountered unexpected adventures that separated him from his family.

180. Wong, Mabel. "Janet Learns a Lesson." *Chinese Students' Alliance Annual* 9(May 1926):62-63. UHHPC

A moral tale teaching obedience to mother. Janet Williams disobeys her mother's commands that Janet dissociate herself from a disreputable group of high school girls known as the "Jolly Five." Janet decides to spend Christmas at Volcano, on the island of Hawaii, with the group and without her mother's consent. When she arrives at the rendezvous point in Hilo, however, Janet discovers that the Jolly Five have left without her. Janet realizes that her mother had tried to protect her from such humiliation.

181. ___________. "The Picture-Bride." *Chinese Students' Alliance Annual* 10(May 1927):61-62. UHHPC

To please his elderly parents, Ed Chang marries a "picture-bride," daughter of a "millionaire family in China." Ed finds his bride Mi Lai Fong to be beautiful, his only misgiving coming from jealous women who remark about Mi Lai's "funny" clothes. Ed wishes she were a bit more Western and were able to speak English. At a party hosted by Ed, however, Mi Lai appears dressed elegantly in completely Western clothing; and she speaks perfect English with their guests. Ed is overjoyed. Mi Lai explains that she had been educated in America and wanted to surprise Ed as she did at the party.

182. Wong, Marcellina. "Ipu O Lono: Legend of the Pali Rock." *Paradise of the Pacific* 61(Holiday Edition 1949):26-27. UHHPC

Legend telling of the origin of a large, upright boulder alongside the road at Nuuanu Pali. A guard at the mountain pass was transformed into rock when he neglected his watch.

183. Wong, Maria Kawahinepoaimoku. "Heard at the Fish Market." *The Hawaii Quill Magazine* 1(June 1928):25-26. UHHPC

A vignette which describes a bargaining encounter between an experienced shopper and an equally experienced fish seller. They bargain vigorously before agreeing on a price. The implication is that this is a good way of doing business which is mutually beneficial to botn the seller and buyer.

184. ___________. "Kamapuaa, the Terrible." *The Hawaii Quill Magazine* 3(February 1930):16-18. UHHPC

A retelling of a Hawaiian legend about the destruction of the chief, Kahuku, by Kamapuaa, the god of sacred Kaliuwaa Falls, in Hauula.

185. Wong, Tuck Young. "White Hill." *Chinese Students' Alliance Annual* 10(May 1927):63-64. UHHPC

An account of how a white hill between Keaau and Kapoho on the island of Hawaii came to be. The hill, according to his fanciful tale, was a pile of human bones discarded by Akau and Kahuna, who had become monsters devouring neighboring people until their nasty mischief is ended by a son of the fire goddess Pele.

186. Yamachika, Takeo [Ted]. "Brief Candle (A Slightly Long Short Story)." *The Hawaii Quill Magazine* 10(June 1937): 3-10. UHHPC

This story is told by a Hawaii-born Nisei, who visits Japan as a young man. There, at his uncle's house, he is intrigued by a young orphan girl his uncle had adopted. The shy, awkward, peculiar girl eventually enters into a bad marriage which does not last. After the breakup of her marriage, she slips into melancholy and dies. On a later trip back to Japan, the narrator learns about the girl's story, and of her husband's dark past as a son of a brothel keeper.

(This story won *The Hawaii Quill* Contest, 1937. Also found in *Nisei: in Hawaii and the Pacific* 3[Winter 1949]:19-20.

187. Yamachika, Takeo [Ted]. "An Old Debt." *Nisei: in Hawaii and the Pacific* 3(May 1949):16-17. UHHPC

This story is about a warm relationship between Tanabe and his boss. When Tanabe becomes ill, he receives a sizeable loan from his employer, but before he can repay the debt, he is struck and killed by a car.

Later, when the employer, too, is hurt in a car accident, he is visited in the hospital by Tanabe's son, who gratefully repays his father's old debt.

188. __________. "The Party." *Nisei: in Hawaii and the Pacific* 4(Spring 1950):21, 24. UHHPC

A Nisei soldier Shigeru sends money home to his family in Hawaii with instructions that they are to have a party for his friends and relatives--it would be the farewell party that they were not able to afford when he left. His ailing mother, rising to the occasion, helps to prepare for the party. The party is a success despite the ominous news that Shigeru was being sent to Europe. The mother's strength increases as her family's courage wanes; when word arrives that Shigeru had been killed in Europe, she consoles the family by telling them that they had at least given Shigeru his belated farewell party.

189. __________. "Shine, Mister?" *Nisei: in Hawaii and the Pacific* 4(Summer 1950):10. UHHPC

As he stands in line to see a movie, a Nisei defense worker observes a young shoe shine boy who is obviously new to his job. The youngster's timidity stands in sharp contrast to the aggressiveness of an older, more experienced shoe shine boy. Later, the Nisei wishes that he had handled the young boy's shyness differently.

190. Yamachika, Takeo [Ted]. "The Story of Peepeekoko and Its Folly (The town without traffic problems.)" *Nisei: in Hawaii and the Pacific* 3(Summer 1949):11, 22. UHHPC

An allegorical tale about the people of Peepeekoko, a hypothetical small town in the district of Kau, on the island of Hawaii, whose fabulous Poha Jam makes rich and famous. In their greed, they try to acquire every material convenience possible, and their streets become choked with cars. A feud incites a massive demolition derby, which nearly decimates the town. After this, the people agree to ban cars forever from Peepeekoko.

191. ____________. "Two Friends." *Nisei: in Hawaii and the Pacific* 2(Spring 1948):10. UHHPC

A story about a deep friendship between two Issei men on a sugar plantation: one is a temperate, straight fellow and the other is a drinker and gambler. Their unlikely friendship survives even when the gambler marries a woman whom his friend had silent intentions for. The quiet man keeps his information to himself for all of his life, so the two men can remain friends without feeling uncomfortable.

192. Yamato, Irene. "A Decision." *The Lit* 1(January 1951): 20-23. UHHPC

This story, set on a Big Island plantation, is about a young Nisei woman, Yuriko Oda, who is depressed because she is still a plantation laborer while most of her friends had gone on to school or into business.

One day after work, she is visited by an old friend, Tom, a handsome young man of Portuguese-Filipino extraction. Although he stays for dinner, Yuriko's parents obviously disapprove of interracial relationships. Tom proposes, however, explaining that he had found a job in Honolulu, and, after some hesitation, Yuriko agrees to elope with him.

193. Yanagi, Thelma T. "Haru." *Students' Annual: The Year Book of the Japanese Students' Association of Hawaii* 8(1928):96-99. UHHPC

A well-written story, set in Japan, of a faithful wife who is driven to illness and death by her husband's affair with a geisha. After five years of marriage, Haru's husband suddenly becomes cold towards her. Suspecting but never admitting the man's affair, Haru suffers without a word of reproach to her husband. Finally, when the husband fails to return home for the morning meal, Haru resolves to speak up. When her husband does return, however, Haru collapses, uttering a single word, "'Anata--?' (Thou?)." The story goes on to show the man living in fear of Haru's ghost.

194. Yee, Kim Sen. "The Two Boatmen." *Chinese Students' Alliance Annual* 4(May 1921):49-51. UHHPC

Although they toil industriously ferrying travelers across the Yangtze-Kiang River, Tong Sing and Mun Loo earn barely enough to support their families. In desperation, Tong Sing murders and robs a wealthy passenger. Mun Loo refuses to continue working with Tong Sing, who leaves the job and prospers in a neighboring village. Years after the crime, Tong Sing and his entire family perish in a storm on the river, and Mun Loo becomes the beneficiary of Tong Sing's tainted fortune. Mun Loo uses the properties for the benefit of the poor multitudes. This story is a parable of patience and justice.

195. Yee, Mung. "The Conversion." *Chinese Students' Alliance Annual* 6(May 1923):32-34. UHHPC

Kwan Sze refuses to honor his late father's will, which calls upon him to marry his foster-sister Mui Fwa. Kwan's mother pleads with Kwan to obey. Mui Fwa, obedient and dutiful, will comply with her foster-parents' wishes, until Kwan tells her that he's leaving the household and his mother in Mui Fwa's care. Mui Fwa is enraged; her self-respect has been assaulted by Kwan's renunciation. When Mui Fwa announces that she will return to China and her real parents, Kwan suddenly relents, calling her "the soul of my heart!"

196. Yoshimori, Alice. "I Had to Write It, Emma." *Paradise of the Pacific* 58(July 1946):10-11. UHHPC

Written in the form of a letter, this work captures some of the frustrations of a local person as addressed to a haole friend. The letter's plea calls for respect for pidgin-speakers, whose insecurities with "good English" hinder their participation in conversations, an issue that is made more sensitive because of the war.

(This work won the *Charles Eugene Banks Memorial Prize*, 1945-46. It first appeared in the *Ka Leo*, May 23, 1946.)

197. Yoshioka, Clarence K. "Ah Leong's New Year Gift." *The Hawaii Quill Magazine* 3(April 1930):10-13. UHHPC

Ah Leong is a Chinese immigrant who has a small rice field in Hawaii. A bachelor, Ah Leong works hard so he can return to China. His spare, lonely existence has few diversions, such as his pipe, a few ducks, and his prized horse, Ah Moi.

Finally one year Ah Leong can look forward to returning to China with the profits of that year's harvest, but a sudden storm destroys his entire crop just before harvest. Greatly saddened, Ah Leong is further disturbed by the absence of Ah Moi.

He is filled with joy, however, when he finds that Ah Moi had given birth to a new colt. The story is about rebirth, new hope, and perserverence.

198. __________. "The Man Who was Put in a Hole." *The Nineteen Hundred and Thirty Students' Annual* [Japanese Students' Association of Hawaii] 10(1930):89-90. UHHPC

Kulani, the village crank who rails against the gods because of his misfortunes, falls into a pit dug to trap wild pigs. Kulani escapes from the pit when he discovers an adjacent underground stream and lava tube, through which he crawls out of his plight. For his escape Kulani thanks the goddess Pele.

199. Young, Lily. "Kalii's Error." *Chinese Students' Alliance Annual* 11(1928):82-83. HCHC

Brief, anecdotal tale of a man, Mr. Kalii, who runs into danger when he trespasses in a sugar cane field near which some blasting is going on.

POETRY

Introduction

The earliest poems listed in the following pages--poems of the 1920s--consist mainly of light verses in praise of Hawaii's land and seascape, elements of Hawaii's natural beauty occasionally revealing the speakers' moods and enhancing their musings. The light verses appear to be whimsical, ingenuous, and sentimental exercises in versification aiming simply to delight author and audience alike.

The idyllic depiction of nature began to yield to a melancholy view of human experience in the poetry of the later '20s and the '30s, with striking examples of pessimism and melancholia appearing in the poems of Japanese American writers Jukichi Tsushima, Noboru Itamura, and the first winner of the Charles Eugene Banks Memorial Prize, Richard Fujii. Accompanying the departure from lighthearted moods and themes, free and blank verse gained a foothold in the '30s, although both the pessimism and the blank versification of Fujii's prize poem drew attacks following its publication in *The Honolulu Advertiser* of April 21, 1934. Soon after what may be considered "serious" poetry by local writers thus began to appear, publication languished and dwindled. While many may well have been composed, only a few poems by Hawaii's Asian Americans in the '40s and '50s are available today. This is so, it appears, despite a surge of poetic activity, again tending toward light verse, warmed by the enthusiasm of Lloyd Stone in the late '40s and early '50s.

In the 1960s, however, Asian American poets of Hawaii began to reappear, and Hawaii's poetry in general has since developed rapidly. One contrast between Hawaii's contemporary poetry and earlier verses can be seen in the treatment of landscape. No longer treated simplistically, the landscape has taken on some of the deeper symbolic values found in Hawaiian chants and legends. Poets like Larry Kimura, beginning in the late '60s, and Darryl Cabacungan in the '70s have developed and drawn upon their knowledge of Hawaiian language, legends, and myths associated with landmarks, locales, and natural phenomena. Others, like Eric Chock, heft stones and sift the earth, in their poems, to rediscover the heritage planted by immigrant forebearers. Yet these poets and so many others of the last two decades show that their poetry, compared to drama and fiction, is in a sense least confined by peculiarities or uniqueness of this time and this place, as through language and symbols the poets explore inner landscapes of their imaginations, their thoughts, and their feelings.

The 1970s have been gifted with a number of publications enabling Hawaii's poets to reach growing audiences. Among them: *Mele, Tantalus, Seaweeds and Constructions, Hawaii Review, Hanai, Shitashi,* the *Hawaii Literary Arts Council Newsletter, Talk Story: An Anthology of Hawaii's Local Writers,* and *Bamboo Ridge: The Hawaii Writers' Quarterly.* These publications and others cited in the following bibliography, along with the lively interest shown by audiences of local poetry readings and Hawaii's literary conferences and symposia of national and international scope, are evidence of the vitality of Hawaii's literature today. For poetry in particular, the University Press of Hawaii's publication of *Poetry Hawaii: A Contemporary Anthology* (edited by Frank Stewart and John Unterecker) culminates the decade's literary growth. The anthology unfortunately was issued just as research for this bibliography had been completed, so the numerous Asian American authored works it contains are not cited. Clearly, though, *Poetry Hawaii* should contribute much to introducing Hawaii's literature to audiences beyond these shores.

Chronological Index

1920s: Edwin H. Chinn, Ruth Chinn, Andrew S. Chong, Yun Tsin Chong, Eileen Chun, James Chun, Don Dang, Brownie Furutani, Paul K. C. Goo, Ichiro Goto, Sunn K. Hung, A. K. Ing, Rudolph Ing, Tin Pui Kamm, Kaneo Kazuma, Horace Kawamura, Dorothy C. Kimura, Thomas Kurihara, K. C. Lau, Lawrence B. Lit Lau, Lillian Lee, Gladys Li, Elsie Liu, T. S. Lung, Aiko Miyazaki, Alice Nakai, Yukino Nakamura, Harold M. Narimitsu, William Y. Shak, Bob Tanga, Eleanor Tsark, Elsie Wong, Lucy M. Wong, Mabel Wong, Marcia Kawahinepoaimoku Wong, Mary C. Wong, Ethel M. Yamamoto, Shigeo Yoshida, Fook Kyau Zane.

1930s: Serapion Agapito, Jr., Clarence Akwai, Yoshitaka Aoyagi, Wai Jane Char, Florence Ching, Kenneth Ching, Tatsue Fujita, Nao Furutani, Sylvia Heen, Peter Hirata, Kimiko Horiuchi, Noboru Itamura, Joseph Kau, Agnes Kawamoto, Esther Kim, Thomas Kurihara, Ruth Lam, Lillian Lee, Edmund Leong, Gladys Li, Joseph Li, Sadie Li, Aiko Miyazaki, Iwao Mizuta, Clarence Moy, Yukino Nakamura, Burt Nishimura, Ina Moon Park, Helen H. Quon, George Sakumoto, Harriet Sasaki, Reuben Tam, Jukichi Tsuchima, Marcia Kawahinepoaimoku Wong, Kenneth Young.

1940s: Janet Chong, Masae Kashiwamura, Seiko Ogai, L. E. C. Patacsil, Nobuko Shimazu, T. Tanada.

1950s: Henry Iwasa, Stanley Koki, Clifton Koterba, Jeanette Lam, Tong Chun Lee, David Nakasone, Seiko Ogai, Ann Togawa, Clara Tse.

1960s: R. Asato, Mary Ching, Lowell Chun, Louise F. Dakujaku, rosaly de maios, Linda Y. Furushima, Karl K. Ichida, Inez K. Ishihara, Gisela Kam, Larry L. Kimura, Peggy Ellen Kusano, Richela Lau, Amy Lee, Diane Matsuo, Rose Mazumoto, Albert Murakami, Kimiya Nakano, Lindsey Ozawa, Inchul Sheen, Melvin Takahara, Arline E. Takano, Henry Y. K. Tom, Carol Watanabe, Jean Yamasaki, Allan Lee Young.

1970s: Mel Cadavona Agag, Jr., Sheri Mae Akamine, Michael Among, Joseph Aqui, Paulo Aragon, Keiko Butts, Darryl Cabacungan, Paz Tacderan Cabulera, Frederick Caparoso, Jr., Laureen Ching, Mary Ching, Eric Chock, Herbert Chun, Jane [Takahashi] Dixon, Pernille C. Fe Benito, Mark Fujii, Richard Hamasaki, Gail Harada, Kui Len Ho, Garrett Hongo, Karl Ichida, Michelle Imata, Emi Ishii, Frances H. Kakugawa, Gisela Kam, Leilani Kam, Marlene Kamei, Norm Kaneko, Phyllis Kazehiro, Glenn Kimata, Larry L. Kimura, Leonard Kubo, Mari [Nakamura] Kubo, Laurie Kuribayashi, Merle Lai, Timothy Laranio, Tony Lee, Catherine Lo, Wing Tek Lum, Jody Masako Manabe, Marlene Manzano, Diane Mei Lin Mark, Pat Matsueda, Bill Miyasato, Keiko Mizutani, James Nakata, Garry Nham, Sam Nishimura, Cheryl Nitta, Suzanne M. Nomura, M. P. B. Ozorio, Margaret [Kwon] Pai, Laurel T. Palma, Michael Pestana, Cynthia Sa, Audrey Sakihara, David Saludez, Glenn Segawa, Harold Shin, Elizabeth Shinoda, Martha Shirai, Cathy Song, Jonny Kyoko Sullivan, Gary Tachiyama, Melvin Takahara, Kimie Takahashi, Jo Ann Uchida, Carol Watanabe, Tamara Wong, Jean Yamasaki, Janice Ching Yee, Ann Yonezaki, Harold Yoshikawa, Clinton Yuen.

Annotated Bibliography: Poetry

1. Agag, Mel Cadavona, Jr. "December." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C, Saludes, p. 96. Quezon City: Maferson Printing Press, 1974. UHHPC

   (Also found in *Paradise Magazine*, December 1973.)

2. __________. "Departure." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C. Saludes, pp. 97-98. Quezon City: Maferson Printing Press, 1974. UHHPC

3. __________. "The Echoes Within." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C. Saludes, p. 95. Quezon City: Maferson Printing Press, 1974. UHHPC

   (Also found in *Paradise Magazine*, March 1974.)

4. Agapito, Serapion, Jr. "My Heart's Angel." *The Filipino Outlook* (January 1934):7. UHHPC

   The poet cries out in yearning for a love he seeks in Honolulu, "A dreamer's Paradise."

5. Akamine, Sheri Mae. "Baban and Her Senkoo." In *Talk Story: An Anthology of Hawaii's Local Writers*, edited by Eric Chock et. al., p. 67. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

   Describes the poet's grandmother, burning incense, praying before an altar.

   (Also found in *Wahine O Hawaii--Seaweeds and Constructions* [December 1977], edited by Wayne Westlake, p. 54.)

6. __________. "Full Moon Dance." In *Talk Story: An Anthology of Hawaii's Local Writers*, edited by Eric Chock et. al., p. 67. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

   Expresses a common spiritual bond between women.

7. Akamine, Sheri Mae. "Rain Poems." *Wahine O Hawaii--Seaweeds and Constructions* (December 1977):54. UHHPC

Poetic impressions of a rainy day.

8. ___________. "Umbrellas." *Wahine O Hawaii--Seaweeds and Constructions* (December 1977):55. UHHPC

9. Akwai, Clarence. "Reflection!" *The Hawaii Quill Magazine* 4(November 1930):49. UHHPC

(Also found in *Troubador* 3[May 1931]:39.)

10. Among, Michael. "for glenn." *Hawaii Review* 1(Winter 1973): 43. UHHPC

11. ___________. "I'm a cloud." In *Talk Story: An Anthology of Hawaii's Local Writers,* edited by Eric Chock et. al., p. 69. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

12. ___________. "under the earth wanders the ice cream man." In *Talk Story: An Anthology of Hawaii's Local Writers,* edited by Eric Chock et. al., p. 69. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

(Also found in *Tantalus* no. 2.)

13. ___________. "Valentine's Day." *Bamboo Ridge: The Hawaii Writers' Quarterly* (December 1978):46. UHHPC

Austere depiction of a kimono-clad woman, who serves jugs of hot sake and arranges a vase of roses laden with large dewdrops; heavily erotic undertones lie beneath the cooly described appearances.

14. ___________. "waking to the scent of plumerias." In *Talk Story: An Anthology of Hawaii's Local Writers,* edited by Eric Chock et. al., p. 68. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

(Also found in *Tantalus* no. 2.)

15. Among, Michael. "The white horse . . ." *Hawaii Review* 1(Winter 1973):42. UHHPC

16. Aqui, Joseph. "College Chemistry." *Garden Island*, November 14, 1977, p. A-2. UHMicro

Harsh poem describing a would-be love affair in a college chemistry laboratory: ". . . safety glasses stare / goggle-eyed / at the Pineapple kissing his Papaya / Still want me for a tutor, honey? / You got it."

Joseph Aqui has contributed numerous light verses to the *Garden Island* and *Honolulu*, in addition to the poems listed here.

17. ____________. "Hanalei." *Garden Island*, June 11, 1973, p. A-2. UHMicro

A song for Hanalei, "picturesque community," "town of love."

18. ____________. "Kakanui." *Garden Island*, January 15, 1973, p. 2. UHMicro

A song celebrating the relationship between God and man as seen in the Kakanui peoples' harvest of the sea.

19. ____________. "Keiki Aloha." *Garden Island*, March 26, 1973, p. A-3. UHMicro

"Children are the miracles of love."

20. ____________. "Little Alii." *Garden Island*, July 9, 1973, p. A-2. UHMicro

Song on the occasion of a boy's second birthday.

21. ____________. "Shakey's on 6th Avenue." *Garden Island*, October 17, 1977, p. A-2. UHMicro

Poem on the lost idealism of youth.

22. Aoyagi, Yoshitaka. "The Stolen Stars." *Troubador* 3(May 1931):22. UHHPC

23. ____________. "To the Evening Star." *Troubador* 3(May 1931):22. UHHPC

24. Aragon, Paulo. "Celebrating the Temporary." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C. Saludes, pp. 101-102. Quezon City: Maferson Printing Press, 1974. UHHPC

25. Asato, R. "Cerebral Launderette." *Ka Lono* 1(February 1962):16. UHHPC

Looking through a magazine, the speaker goes on to reflect about the all-pervasive powers of Madison Avenue commercialism.

26. ____________. "Lament for the Lost Laika." *Ka Lono* 1(February 1962):7. UHHPC

An amusing poem about a drunk's "high" in outer space, and his crash back into earthly reality. He awakens feeling terrible, looking back up into rainy space.

27 ____________. "3 Poems." *Ka Lono* 1(February 1962):23. UHHPC

"The Death of the Sun"; "In the Courtyard"; "Illusion."

28. "Bon Odori." *Charles Eugene Banks Memorial Prize* (1938). UHMicro

Poem describing the great festive atmosphere of the Bon Dance: the drummers, singers, and dancers. People are transformed from their work-a-day roles by colorful clothing and elevated spirits. At the end of the night, they all look forward to the next year.

(Author's name not provided on microfilm.)

29. Butts, Keiko. [Untitled poems.] *Seaweeds and Constructions* (April 1977):20-23. UHHPC

Four short poems in haiku style.

30. ___________. [Untitled poems.] *Wahine O Hawaii--Seaweeds and Constructions* (December 1977):60-65. UHHPC

Six short poems.

31. Cabacungan, Darryl. "Nā Mele Hou: New Chants." Master's thesis [English], University of Hawaii, 1976. 75 pp. UHHPC

A collection of poems in Hawaiian and English, patterned after ancient Hawaiian chants and written to be performed. The collection is prefaced by the author's commentary on the arrangement of his chants into "a complete program of traditional hula," beginning with a prayer, proceeding to a welcome chant, chants honoring the gods, chants oriented with the geography of O'ahu, and ending with an exit chant. Also included in the collection is (in English) the first of three acts of Cabacungan's opera *Hi'iaka,* intended to be sung in Hawaiian and performed with highly stylized dance and gestures. The author also comments on some literary devices he has employed to translate his poems from Hawaiian to English. A list of reference works consulted concludes the collection.

32. ___________. "Variations on Shakaspeare's Sonnet 29." In *Sandwich Isles, U.S.A.*, edited by Catherine E. Harris and Barbara B. Robinson, p. 70. Honolulu: Menehune Publishers, 1973. HSL

Pidgin version of Shakespeare's sonnet.

33. ___________. "Wind Movement." *Hawaii Review* 8(Fall 1978): 61. UHHPC

Lyrical description of a dove "bowing, spreading tail, pulsing breast," beckoning his mate in the mottled shadows of "the heavy-berried banyan." Followed by "Pā Makani I Ka Paiana," Cabacungan's translation of "Wind Movement" into Hawaiian.

34. Cabulera, Paz Tacderan. "Alone." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C. Saludes, p. 89. Quezon City: Maferson Printing Press, 1974. UHHPC

(Paz Tacderan Cabulera is the pen-name of Pacita C. Saludes, a founder and leader of GUMIL-Hawaii, the Association of Ilukano Writers in Hawaii.)

35. __________. "Beauty of the Sunset." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C. Saludes, p. 85. Quezon City: Maferson Printing Press, 1974. UHHPC

(Also found in *Paradise Magazine*, January 1974.)

36. __________. "A Bit of Sufferings to Glory." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C. Saludes, p. 92. Quezon City: Maferson Printing Press, 1974. UHHPC

37. __________. "Come Beloved." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C. Saludes, p. 93. Quezon City: Maferson Printing Press, 1974. UHHPC

(Also found in *Paradise Magazine*, September 1974.)

38. __________. "Every Morn, A Challenge." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C. Saludes, p. 90. Quezon City: Maferson Printing Press, 1974. UHHPC

39. __________. "Loneliness." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C. Saludes, p. 91. Quezon City: Maferson Printing Press, 1974. UHHPC

40. __________. "The Moments With You." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C. Saludes, p. 82. Quezon City: Maferson Printing Press, 1974. UHHPC

(Also found in *Pacific Courier*, May 7, 1973.)

41. Cabulera, Paz Tacderan. "My Wishes." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C. Saludes, p. 84. Quezon City: Maferson Printing Press, 1974. UHHPC

(Also found in *Paradise Magazine*, March 1974.)

42. __________. "Springtime Beloved." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C. Saludes, p. 87. Quezon City: Maferson Printing Press, 1974. UHHPC

(Also found in *Paradise Magazine*, May 1974.)

43. __________. "The Way We Were." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C. Saludes, p. 94. Quezon City: Maferson Printing Press, 1974. UHHPC

44. __________. "When I Say Goodbye." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C. Saludes, p. 83. Quezon City: Maferson Printing Press, 1974. UHHPC

(Also found in *Paradise Magazine*, February 1974.)

45. __________. "Without Thee." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C. Saludes, p. 86. Quezon City: Maferson Printing Press, 1974. UHHPC

(Also found in *Pacific Courier*, June 26, 1973.)

46. __________. "The Wonderful Image." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C. Saludes, p. 88. Quezon City: Maferson Printing Press, 1974. UHHPC

47. Caparoso, Frederick, [illegible] "Toothmarks: Poems, 1974-76." Master's thesis [English], University of Hawaii, 1976. 35 pp. UHHPC

A collection of poems submitted as a thesis for the Master of Arts degree in English. Two poems of this collection are combined into a single poem entitled "Two Folk Tales" in the *Hawaii Review* 6(Spring 1976): 14.

48. Char, Wai Jane. "Peking Play." *The Hawaii Quill Magazine* 7(March 1934):26. UHHPC

49. ____________. "Shameen." *The Hawaii Quill Magazine* 7(March 1934):16. UHHPC

Themes of discrimination and assimilation.

50. Chinese Students' Alliance. *Chinese Students' Alliance Annual*. Honclulu, 1909 - . HCHC-UHHPC

Edited by Chinese-American students of the University of Hawaii, the *Chinese Students' Alliance Annual* contains editorials, articles, reports on activities, jokes, photographs, and advertisements. In addition, a literary section features poetry, fiction, essays, and speeches written by University and high school students throughout Hawaii.

The Hawaiian Mission Children's Society Library has volume 1(1909), which contains no poetry, fiction, or drama. Volumes 3-6(1920-23), 9-10(1926-27), and 12-15(1929-33) are available at UHHPC. The Hawaii Chinese History Center's collection includes volumes 8(1925) and 11(1928), which UHHPC lacks.

Individual poems, stories, and drama are listed by author elsewhere in this bibliography.

51. Ching, Florence. "My Story." *Chinese Students' Alliance Annual* 15(1933):69. UHHPC

The poem's speaker is an 1898 immigrant from China; he advises "'tis best to do / The best in everything you try" and hopes that he has done his share of work in Hawaii.

52. Ching, Kenneth. "Asters." *Chinese Students' Alliance Annual* 14(1931):64. UHHPC

53. Ching Kenneth. "The March of the Dead." *Chinese Students' Alliance Annual* 14(1931):63. UHHPC

Tells of a dream in which the poet witnesses a Chinese funeral procession.

54. Ching, Laureen. "Dry Mountain." *The Women's Studies Program Working Papers Series* 1(September 1978):16. UHHPC

55. __________. "Grief." *Wahine O Hawaii--Seaweeds and Constructions* (December 1977):25. UHHPC

Grief is personified as an old woman.

56. __________. "Lamentations." *Kapa* (Fall 1971):14. UHHPC

Expresses the theme, "How awful to be alive and losing control."

57. __________. "The Night Watchman." *Wahine O Hawaii--Seaweeds and Constructions* (December 1977):23. UHHPC

A portrait of the poet's "Uncle Bob," a bachelor who once worked as a night watchman. Interesting paradox between the child's perception of "Grand Uncle Bob" and his apparently uneventful life.

58. __________. "Vision of Rain." *Wahine O Hawaii--Seaweeds and Constructions* (December 1977):24. UHHPC

59. Ching, Mary. "Jim Baby." *Mele: International Poetry Letter* (July 1968):n.p.n. UHHPC

The speaker is "a legs-and-buns man" ogling women who pass him in the street.

60. __________. "Time Was . . . " *Kapa* (Spring 1970):17. UHHPC

A look at the past.

61. Chinn, Edwin H. "A Call from Old Cathay." *Chinese Students' Alliance Annual* 10(1927):57. UHHPC

A plea to Chinese sons in Hawaii to help restore peace, serenity, sublimity, and culture in China.

62. __________. "God's Own Paradise." *Chinese Students' Alliance Annual* 10(1927):52. UHHPC

Basking in the sun at Waikiki, the poet exclaims, "Indeed 'tis God's own Paradise!"

63. Chinn, Ruth. "Lay Down Thy Swords!" *Chinese Students' Alliance Annual* 11(1928):55. HCHC

An appeal to the warring parties in China to cease their fighting.

64. Chock, Eric. "Manoa Cemetary"--for Moi Lum Chock. *Hawaii Review* (Fall 1975/Spring 1976):42-44. UHHPC

Poem in five parts. Poem skillfully weaves past with present when the speaker must visit the grave of his grandparent in Manoa Cemetary. The speaker captures some of the awkwardness as well as the reverence which surrounds the ritualistic ceremonies.

(Also found in *Talk Story: An Anthology of Hawaii's Local Writers,* edited by Eric Chock et. al., pp. 92-94. Honolulu: Petronium Press/Talk Story, Inc., 1978, and Eric Chock, *Ten Thousand Wishes,* Honolulu: Bamboo Ridge Press, 1978.)

65. __________. "Moths." *Hawaii Review* (Fall 1975/Spring 1976):41. UHHPC

The speaker's reclusive meditation is interrupted by symbolic moths, shedding dust from their wings. They move to light--the speaker, with new thoughts, rises to leave, leaving a clean space of wood.

66. Chock, Eric. "Moving Toward the Light: a sequence of poems." Master's thesis [English], University of Hawaii, 1977. 78 pp. UHHPC

The fifty-six poems of this sequence are arranged in four parts generally corresponding to the use of themes and images suggested by the parts' titles: I. Dreams; II. Stones (which includes poems on the author's ancestry and heritage); III. At the Altar (themes of love, human relationships); IV. Moving Toward the Light (awakenings into light and clarity). A number of the poems in this collection are published elsewhere, Chock's *Ten Thousand Wishes*, for example, being a distillation of the thesis collection.

67. ____________. "Papio." *Hawaii Review* (Fall 1978):65. UHHPC

In this poem, a memorial to the author's Uncle Bill, a fish caught by the speaker becomes a symbol for his responses to Uncle Bill's death.

(Also found in Eric Chock, *Ten Thousand Wishes*, Honolulu: Bamboo Ridge Press, 1978.)

68. ____________. "Poem for My Father." In *Talk Story: An Anthology of Hawaii's Local Writers*, edited by Eric Chock et. al., p. 95. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

The poet lies inside his house, wondering, as his father builds a stone wall just outside in the yard. The poem skillfully interweaves the young poet's dreams with his father's, the stone wall becoming a dominant symbol.

(This poem won First Place in the 1976 Competition for Writers, sponsored by the City Commission on Culture and the Arts. Also found in Eric Chock, *Ten Thousand Wishes*, Honolulu: Bamboo Ridge Press, 1978.)

69. ____________. *Ten Thousand Wishes*. Honolulu: Bamboo Ridge Press, 1978. UHHPC

A poem collection in three parts. Part I is keynoted by the opening poem: "farmers in the fields return at dusk / carrying their hoes like ghosts of their ancestors. . . . " The theme is the poet's ancestry and heritage. Part II consists mainly of poems on love, while Part III might suggest a theme of solitude. Chock's use of natural imagery--fish, birds, river, ocean, land, sky, fire--nearly always shedding light on human figures, strongly characterizes his poems.

Versions of some poems in *Ten Thousand Wishes* appear also in "Moving Toward the Light," Chock's Master's thesis in English at the University of Hawaii, and in various publications: *Hawaii Review, Poetry East-West, Wind, San Marcos Review,* and *Talk Story: An Anthology of Hawaii's Local Writers.*

70. Chock, Eric. "Winter, Nuuanu." In *Behold Hawaii,* edited by Catherine E. Harris and Barbara B. Robinson, p. 78. Honolulu: Menehune Publishers, 1975. HSL

Poem describes a wintry scene in Nuuanu Valley. Winter is personified as a woman--the storm rains are like grey hair, water falls like tears, etc.

71. Chong, Andrew S. "Flowers of Waikiki School." *Chinese Students' Alliance Annual* 8(1925):69. HCHC

The poet tells how he was enchanted by the sight of flowers lining a pathway near the school.

72. Chong, Janet. "Tomorrow to Fresh Woods and Pastures Anew." *Charles Eugene Banks Memorial Prize* (1942). UHMicro

The poet responds to the conflicts of WWII by trying to take an affirmative outlook: beyond the confusion of war, there lies a world in harmony and at peace.

73. Chong, Yun Tsin. "Kohala." *Chinese Students' Alliance Annual* 6(1923):40. UHHPC

Sonnet in praise of Kohala, Hawaii.

74. Chun, Eileen. "The Moon Festival." *Chinese Students' Alliance Annual* 12(1929):65. UHHPC

Narrative poem relating the Chinese Moon Festival's origins.

75. Chun, Herbert. "For My Son." In *Talk Story: An Anthology of Hawaii's Local Writers,* edited by Eric Chock et. al., pp. 98-99. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

A powerful poem which describes in grotesque images of poverty and decay the despair of a beggar who can forsee only passing on misery to his son, like an heirloom, to be carried on by each successive generation.

76. Chun, James. "China." *Chinese Students' Alliance Annual* 4(1921):inside cover. UHHPC

Poem extolling China's past, exhorting Chinese to throw off all bonds and create a righteous future.

77. Chun, Lowell. "Return to Kauai." In *Festival Poems from Hawaii,* edited by Phyllis Thompson, p. 9. Honolulu: Hawaii State Foundation on Culture and the Arts, 1966. UHHPC

Short, haiku piece.

78. Dakujaku, Louise F. "Hawaiian Burger." In *Festival Poems from Hawaii,* edited by Phyllis Thompson, p. 22. Honolulu: Hawaii State Foundation on Culture and the Arts, 1966. UHHPC

The poet expresses her love for Hawaii's beauty, her sadness over the littered landscape, and her joy in Hawaii's multi-ethnic population.

79. *Dandaniw: Second Anthology of GUMIL-Hawaii,* edited by Pacita C. Saludes. Quezon City: Maferson Printing Press, 1974. 150 pp. UHHPC

Founded in 1971 by Mrs. Pacita Saludes, GUMIL-Hawaii is an association of Ilokano writers who publish a monthly newsletter as well as an annual anthology which features articles, essays, stories, and poems by Filipino writers in Hawaii, in both Ilokano and English. Individual poems are listed by author elsewhere in this bibliography.

80. Dang, Don. "Perfumed Love." *Chinese Students' Alliance Annual* 11(1928):81. HCHC

A lord in his "well-fortified castle," charmed by perfume carried on a breeze, envisions his "Perfumed Love." In this highly romantic poem fragrance is transformed into sight.

81. de maios, rosaly. "for the deaf mute lady--who lives upstairs." *Ka Lono* 1(July 1961):14-15. UHHPC

A long, complex poem, about a woman's wondering about the deaf, mute woman upstairs. The speaker tries, but fails, to ignore the comings and goings of a man, the woman's lover, apparently taking advantage of the woman's loneliness.

82. __________. "Stone Lions and Plaster Cats." *Ka Lono* 1(June 1962):8. UHHPC

About emotions--male, female.

83. Dixon, Jane [Takahashi]. "Rain." In *Lilikoi*, p. 1. Hilo: Restless Press, 1978.

84. *Fawn / Laid / 70.* Edited by Helen Sina. Kauai Community College Creative Writing Class, Fall 1976. 91 pp. Kauai C. C. Library

Poems and stories by college students.

85. Fe Bènito, Pernille C. "Goodbye." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C. Saludes, p. 100. Quezon City: Maferson Printing Press, 1974. UHHPC

86. Fe Benito, Pernille C. "Life." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C. Saludes, p. 99. Quezon City: Maferson Printing Press, 1974. UHHPC

(Also found in *Paradise Magazine*, December 1973 and April 1974.)

87. __________. "Roses." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C. Saludes, p. 99. Quezon City: Maferson Printing Press, 1974. UHHPC

88. *Flow (The Magazine III)*, edited by Dennis Gregory et al. Hilo: University of Hawaii, Hilo Campus, n.d. 57 pp.

Poems, stories, and artwork by Hilo College students.

89. Fugii, Mark. [Untitled poems.] *Seaweeds and Constructions* (April 1977):15-16. UHHPC

Two short poems in haiku style.

90. Fujii, Richard S. "Caravan." *The Honolulu Advertiser*, April 21, 1934, editorial page. UHMicro

Pessimistic depiction of suffering humanity's groping "trek through this / Yet unknown and ever unknowable / Immanent and boundless firmament."

(This poem won for its author the First Charles Eugene Banks Memorial Prize.)

91. Fujita, Tatsue. "Answer." *The Hawaii Quill Magazine* 10(June 1937):24. UHHPC

92. __________. "Category." *The Hawaii Quill Magazine* 10(June 1937):16. UHHPC

93. __________. "Metamorphosis." *The Hawaii Quill Magazine* 10(June 1937):23. UHHPC

94. Fujita, Tatsue. "An Observation." *The Hawaii Quill Magazine* 10(June 1937):18. UHHPC

95. Furushima, Linda Y. "In da Middle da Road." *Mele: International Poetry Letter* (March 1968):n.p.n. UHHPC

Verse exercise rendition of a poem in pidgin English. The poem is on the unforgettable sight of "one rock in da middle of da road." Other writers for this number of *Mele* contributed translations of the same poem in various languages.

96. Furutani, Brownie. "Back to Hawaii." *Students' Annual* [Japanese Students' Association of Hawaii] 7(1927):53. UHHPC

An imagined return to "Hawaii's peaceful shore," as the poet sings praise of the island's natural beauty and love.

97. ___________. "Bells at Evening." *Students' Annual* [Japanese Students' Association of Hawaii] 9(1929):85. UHHPC

The Buddhist temple and the Christian church bells sound "one in harmony."

98. ___________. "A Butterfly." *Students' Annual* [Japanese Students' Association of Hawaii] 8(1928):107. UHHPC

The speaker releases a butterfly from a spider's web, and the butterfly, lighting on a tree, appears to bow repeatedly in gratitude.

99. ___________. "Home-Sick." *Students' Annual* [Japanese Students' Association of Hawaii] 9(1929):77. UHHPC

A longing for mother and home inspired by the seagull's lonesome cry.

100. Furutani, Brownie. "Lamplight." *Students' Annual* [Japanese Students' Association of Hawaii] 7(1927):38. UHHPC

The lamp in a "tearful home" lights a wayward boy's path back to his mother.

101. __________. "The Linking Chain." *Students' Annual* [Japanese Students' Association of Hawaii] 9(1929):102. UHHPC

Multi-racial Hawaii as a link between East and West.

102. __________. "On the Shore of Fair Hawaii." *Students' Annual* [Japanese Students' Association of Hawaii] 9(1929): 101. UHHPC

The poet croons on a beach.

103. __________. "The Road to Paradise." *Students' Annual* [Japanese Students' Association of Hawaii] 9(1929):86-87. UHHPC

Rejection of all the world's paths except for the road that leads to Paradise, these Hawaiian islands.

104. __________. "The Ways of Destiny." *Students' Annual* [Japanese Students' Association of Hawaii] 9(1929):75. UHHPC

Poem on the theme of each person having "one life to live."

105. Furutani, Nao. "Awak'ning." *Students' Annual* [Japanese Students' Association of Hawaii] 10(1930):88. UHHPC

The speaker awakens to lessons of his mother's love and faith, teaching him to "toil and strive and bear the pain" of life.

106. Goo, Paul K. C. "Narcissus." *Chinese Students' Alliance Annual* 9(1926):47. UHHPC

The poet admires the beauty of the narcissus and compares its fragrance to music floating in the air. When the flower withers, its "perfumed breath" is all that remains.

107. Goto, Ichiro. "When Twilight Falls." *Students' Annual* [Japanese Students' Association of Hawaii] 9(1929):76. UHHPC

Description of sunset at Kailua-Kona, Hawaii.

108. *The Grass Roots Review*. Maui Community College. Maui C. C. Library

Vol. 1 edited by Kermit Coad, Spring 1970 (contains several poems by Michael Among). Vol. 2, Spring 1976.

109. *Haiku of Hawaii Nei*, edited by Carol Reynolds. Hilo: Petroglyph Press, 1978. 140 pp. UHHPC

A collection of haiku by Islanders and visitors, includes works by Asian Americans.

110. *Haku Mele O Hawaii*. Honolulu: State of Hawaii Department of Education, 1976-1979. HSL

An excellent handbook for teachers of poetry as well as an anthology of student works. The Poets-in-the-Schools artists explain the assignments they have used to trigger students creativity. Six volumes have appeared to date.

111. Hamasaki, Richard. "After Kubutsu." *Hawaii Review* (Fall 1975/Spring 1976):39. UHHPC

(Richard Hamasaki is founder and general editor of *Seaweeds and Constructions*.)

112. ___________. "By Kubutsu." *Hawaii Review* (Fall 1975/Spring 1976):39. UHHPC

"After Kubutsu" and "By Kubutsu" contrast the gentle image of a stork, seeding, and the intrusion in the second poem of F-4 Phantom jets.

113. Hamasaki, Richard. "Goddess of Mercy and a Mortal Woman." In *Poetry East-West,* p.8. Honolulu: Friends of the East-West Center, 1975. UHHPC

On Kwannon, "the goddess of mercy / powerless in this floating world / of women and boys America. . . . "

114. ___________. [Untitled.] *Hawaii Review* (Fall 1975/ Spring 1976):40. UHHPC

Abstract description of the sun seen through a tree's branches.

115. Harada, Gail. "First Winter." In *Talk Story: An Anthology of Hawaii's Local Writers,* edited by Eric Chock et.al., p. 97. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

A friend's "new life" among "islands lovelier than any vision" is contrasted with the poet's solitary life in a snowbound landscape.

116. ___________. "Hearing a Train Whistle at Night." In *Talk Story: An Anthology of Hawaii's Local Writers,* edited by Eric Chock et. al., pp. 96-97. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

The speaker muses on the vast distances and expanse of land covered by a train whistling past in the night: "It's strange to think of so much land, / like trying to think of the whole Pacific Ocean."

117. ___________. "New Year." *Hawaii Review* (Fall 1978):66. UHHPC

A description of mochi (rice cake) making and celebration of New Year's by a Japanese family, in "the old way." The poem's rhythm mimics the beat of the mallet used to pound the mochi rice into dough.

118. Harada, Gail. "7 O'Clock." In *Talk Story: An Anthology of Hawaii's Local Writers*, edited by Eric Chock et. al., p. 96. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

Poem captures the thoughts and feelings evoked from someone who is away from Hawaii who receives a long-distance phone call from a lover back home.

119. Heen, Sylvia. "Royal Hawaiian Hotel." *The Hawaii Quill Magazine* 5(May 1932):8-9. UHHPC

120. Hirata, Peter. "A Sudden Shower." *Students' Annual* [Japanese Students' Association of Hawaii] 10(1930):79. UHHPC

121. Ho, Kui Len. "On Being X's Mother and Y's Wife . . . and Z." *Wahine O Hawaii--Seaweeds and Constructions* (December 1977):22. UHHPC

A woman agonizes in bed, trying to cope with the more dismal sides of her many roles in life: the baby has wet the bed, her husband coughs and grinds his teeth, and she has numerous errands, chores, and responsibilities on her mind.

122. Hongo, Garrett. "And Your Soul Shall Dance." *The Journal of Ethnic Studies* 4(Winter 1977):77. UHL

In this poem, addressed to Wakako Yamauchi, author of the short story and play "And the Soul Shall Dance," the poet imagines Yamauchi as a child walking to school beside stretches of Southern California farmland that was once desert. The child's clothing, "from a Sears catalogue," her concealed copy of *Photoplay*, her humming of a Japanese love song--"All of this sets you apart from the landscape." She wants "to go somewhere. / Somewhere far away from all the dust / and sorting machines and acres of lettuce." The poem portends something wonderful for the girl's future.

(Also found in *Bridge: An Asian American Perspective* 4[October 1976]:42.)

123. Hongo, Garrett. "Gardena, Los Angeles." *Bridge: An Asian American Perspective* 4(October 1976):42-43. UHL

Images and scenes from this predominantly Japanese American mainland city, told in the catchy, "jive" rhythmns of a young person from the area; captures the interesting blend of old and new, Japanese and American, that characterizes the community.

124. ____________. "The Hongo Store / 29 Miles Volcano / Hilo, Hawaii." *Hawaii Review* 7(1977):42. UHHPC

Brief narrative poem describing the family's fleeing from a volcanic eruption, and, upon their return to Hongo Store, finding "the plate glass of the store only cracked."

125. ____________. "Rice." *Hawaii Review* 7(1977):41. UHHPC

Rice as a metaphor for a million laborers and ancestors. The poet celebrates "their voices / Grumbling and laughing in my belly."

126. "Honolulu's Junior Poets." *Paradise of the Pacific* 58(February 1946):22. UHHPC

Poems by students at Kaimuki High School: "Pineapple Field," Sadako Kaneshiro; "The Sea," Jean Seto; "The Sea Mother," Evelyn Uyehara; "The City of Honolulu," Akira Tanigawa; "Sugar Cane Field," Helen Teruya.

127. *Ho'omua.* Edited by Celedes P. Kila. Honolulu: University of Hawaii Upward Bound, Summer 1970. UHHPC

Pp. 35-54 of this school annual comprise an anthology of student-written essays and poems reflecting various themes of adolescence: love, identity, friendship, growing up, surfing, nature, etc.

128. Horiuchi, Kimiko. "The City of Dreams." *Students' Annual* [Japanese Students' Association of Hawaii] 10(1930):70. UHHPC

A seventh-grader's vision of a castle in the clouds.

129. Hung, Sunn K. "Happy School Days." *Chinese Students' Alliance Annual* 3(1920):32. UHHPC

A nostalgic look at carefree school days.

130. Ichida, Karl. "The Anatomy of Departure." *Bamboo Ridge: The Hawaii Writers' Quarterly* (December 1978):39. UHHPC

The poet tells his love about the "presence" he senses when she is gone, as he is constantly reminded of her by the things she has left behind.

131. ________. "Gather Me In." *Kapa* (Fall 1969):41. UHHPC

A love poem.

132. ________. "Obachan's House." *Kapa* (Fall 1969):40. UHHPC

About returning to a part of one's past, now dead.

133. ________. "Sundial." *Kapa* (Fall 1969):6-7. UHHPC

Poem in twelve stanzas, giving various impressions of *time*.

(*Kapa* poetry contest winner.)

134. Imata, Michelle. "Blue Fabric." *Hawaii Review* 2(Spring/Fall 1974):32. UHHPC

135. Ing, A. K. "Springtime." *Chinese Students' Alliance Annual* 10(1927):39. UHHPC

Celebration of Spring's arrival.

136. Ing, Rudolph. "Beautiful Lahaina." *Chinese Students' Alliance Annual* 9(1926):63. UHHPC

Lyric describing the Maui town of Lahaina and, on the horizon, "cloud-capped old Lanai."

137. Ishihara, Inez K. "Cliche." *Kapa* (Fall 1963):25. UHHPC

Poem questions whether "the emptiness of life" as a theme has not been made into a cliche.

138. ____________. "Irrelevant, Immaterial." *Kapa* (Fall 1963): 44. UHHPC

Fallen leaves and an ant are crushed, but are unnoticed.

139. ____________. "Progression: 15." *Kapa* (Spring 1964):8. UHHPC

140. Ishii, Emi. "April." *Hawaii Review* 1(Spring 1973):58. UHHPC

Poem describes cold, snow-bound impressions of Michigan.

141. ____________. "Makiki Pumping Station." *Hawaii Review* 1(Winter 1973):46. UHHPC

142. ____________. "Takatano-baba." *Hawaii Review* 1(Spring 1973):58. UHHPC

Describes a scene at a temple site in Japan.

143. Itamura, Noboru. "A Cameo." *The Hawaii Quill Magazine* 8(May 1935):11. UHHPC

Apparently written to a cameo in a gravestone.

144. ____________. "Despair." *The Hawaii Quill Magazine* 6(March 1933):4. UHHPC

145. Itamura, Noboru. "Fears." *The Hawaii Quill Magazine* 6(March 1933):4. UHHPC

Fears of emptiness, death in life.

146. __________. "A Gleam of Light." *The Hawaii Quill Magazine* 7(November 9, 1933):13. UHHPC

147. __________. "Immortality." *The Hawaii Quill Magazine* 6(May 1933):7. UHHPC

About rebirth.

148. __________. "Insignificance." *The Hawaii Quill Magazine* 6(May 1933):7. UHHPC

About the death of old people.

149. __________. "Into Beyond." *The Hawaii Quill Magazine* 6(November 1932):24. UHHPC

About life continuing after the death of a loved one.

150. __________. "The Lark." *Students' Annual* [Japanese Students' Association of Hawaii] 10(1930):83. UHHPC

151. __________. "Memory." *Students' Annual* [Japanese Students' Association of Hawaii] 10(1930):90. UHHPC

Memory of a dear friendship represented by a flower growing in a garden.

152. __________. "Perhaps." *The Hawaii Quill Magazine* 7(November 9, 1933):3. UHHPC

About a lost love.

153. Itamura, Noboru. "A Picture in Gray." *The Hawaii Quill Magazine* 7(November 9, 1933):13. UHHPC

About solitude, loneliness.

154. __________. "A Prayer." *The Hawaii Quill Magazine* 8(May 1935):10. UHHPC

About isolation, barriers between people.

155. __________. "Query." *The Hawaii Quill Magazine* 6(March 1933):8. UHHPC

156. __________. "Silhouette." *The Hawaii Quill Magazine* 6(March 1933):10. UHHPC

Describes a dead tree in cold, cynical tones.

157. __________. "A Song." *The Hawaii Quill Magazine* 8(May 1935):12. UHHPC

The speaker has difficulty saying goodbye to a woman he loves.

158. __________. "Trees." *The Hawaii Quill Magazine* 6(November 1932):18. UHHPC

About the silence of trees, moved only by the winds.

159. __________. "Two Thoughts." *The Hawaii Quill Magazine* 8(May 1935):15. UHHPC

160. __________. "The Ultimate." *The Hawaii Quill Magazine* 6(November 1932):12. UHHPC

About death.

161. Iwasa, Henry. "Double Fight." *The Asterisk* 4(January 1959):17. UHHPC

162. Iwasa, Henry. "Long Road." *The Asterisk* 1(April 1956): 14. UHHPC

About a highway.

163. Japanese Students' Association. *Students' Annual.* Honolulu, 1921?- . UHHPC

Editorials, activity reports, essays, poems, stories, photographs, and advertisements, produced by Hawaii-born University and high school students of Japanese descent, with occasional articles by Issei community representatives and visiting students from Japan. The UHHPC holdings of the Japanese *Students' Annual* begin with volume 7(1927). Student poets and their works appear in volumes 7-10(1930).

Individual poems and stories are listed by author elsewhere in this bibliography.

164. Kakugawa, Frances H. "Bonsai." *Seaweeds and Constructions* (April 1977):7. UHHPC

Poem uses a bonsai plant as its central metaphor, extending it through a lengthy description which personifies the plant as an old man. The poem explores the themes of age and youth.

165. ___________. *Golden Spike.* San Antonio, Texas: The Naylor Co., 1973. 37 pp. UHHPC

A collection of poems which explore social and political topics (war, work, society) as well as personal themes (love, loneliness, relationships).

166. ___________. *Sand Grains.* San Antonio, Texas: The Naylor Co., 1970. 30 pp. UHHPC

A collection of poems characterized by the use of the sea as a central image (beaches, sand, waves, shells, driftwood, etc.).

167. Kakugawa, Frances H. *White Ginger Blossoms.* San Antonio, Texas: The Naylor Co., 1971. 35 pp. UHHPC

A collection of poems on a variety of personal themes: loneliness, alienation, individuality, and most often, about love.

168. Kam, Gisela. "Chess Players in an Afternoon of Young Men." *Mele: International Poetry Letter* (April 1970):n.p.n. UHHPC

169. ___________. "Once: Viewed from a Passing Cubicle." *Mele: International Poetry Letter* (July 1968):n.p.n. UHHPC

A glimpse of loneliness at 6 a.m.

170. ___________. "Simple Desultory." *Mele: International Poetry Letter* (July 1968):n.p.n. UHHPC

On war and the indifference of God.

171. Kam, Leilani. "Storm Blew Over Kahaluu." In *Echoes From Gold Mountain*, p. 41. Los Angeles: Asian American Students' Association, California State University, Long Beach, 1978. HSL

Poem celebrates nature, and the affect that nature can have on a person's appreciation of life.

172. Kamei, Marlene. "we are far & far from America." *Hawaii Review* 8(Fall 1978):75-76. UHHPC

Dream poem conjured up "in the hour before we sleep / . . . when knowledge / is shapeless / & the mind moves / like a green swift fox . . . . " A succession of images suggests thoughts of America, Asia, and, possibly, Hawaii.

173. Kamm Tin Pui. "The Candy-Store Girl." *Chinese Students' Alliance Annual* 8(1925):59. HCHC

On the speaker's sweet love for the candy-store girl.

174. Kamm, Tin Pui. "The Country Fellow." *Chinese Students' Alliance Annual* 10(1927):41. UHHPC

A pastoral poem; the poet wishes he were a country lad sharing the joys of simple rural life with "a girl to love and adore."

175. __________. "To the Loyal Sons of China." *Chinese Students' Alliance Annual* 9(1926):40. UHHPC

An exhortation to lead China's people towards international greatness.

176. Kaneko, Norm. "Seattle Grocer: The Milkcase (for Taky)." *The Journal of Ethnic Studies* 4(Winter 1977):76. UHL

Addressed to a grocer, this poem is a loving and gentle depiction of the elderly women who shop at his store. The women, "84 years old and small, / daughters of your store / ever since their husbands left," bump into the grocer "As if by accident" to say hello and tell him "a story or some bad joke / borrowed last night / from the Mike Douglas hour." They leave the store "with a small bag of supplies," return by the evening light to their apartment buildings, and in their elevators watch "numbers flashing / story by story, / the long ride back / to the moon."

177. Kaneo, Kazuma. "Confessions of a University Freshman." *Students' Annual* [Japanese Students' Association of Hawaii] 9(1929):117. UHHPC

Humorous narrative poem on the tribulations of a freshman hazed by sophomores and upperclassmen.

178. Kashiwamura, Masae. "Elegy." *Charles Eugene Banks Memorial Prize* (1948). UHMicro

A poem about death which describes the journey of an old man who had just died back to his homeland of Japan. Standing before the grave of the old man (apparently the speaker's father), the speaker bids him farewell.

179. Kau, Joseph. "Honolulu (A Sonnet)." *Chinese Students' Alliance Annual* 13(1930):64. UHHPC

180. Kawamoto, Agnes. "China." *Chinese Students' Alliance Annual* 14(1931):82. UHHPC

The poem's speaker recalls China, the land she emigrated from.

181. Kawamura, Horace. "Dear Ocean Waves." *Students' Annual* [Japanese Students' Association of Hawaii] 8(1928):95. UHHPC

The poem's speaker calls upon the waves to tell him of sea adventures, undersea treasures, and faraway lands.

182. ___________. "Happiness." *Students' Annual* [Japanese Students' Association of Hawaii] 8(1928):112. UHHPC

Happiness is "food enough to eat . . . clothes enough to wear, a clear conscience, and understanding friends."

183. Kazehiro, Phyllis. "Homing." In *Echoes From Gold Mountain*, p. 29. Los Angeles: Asian American Students' Association, California State University, Long Beach, 1978. HSL

This poem effectively captures the haunting, empty feeling of a young girl away from home. Although she did not particularly appreciate her mother while at home, now, away at college, she thinks back about her mother, her mother's love.

184. Kim, Esther. "The Ancient Vow." *Korean Students' Annual* [The Korean Students' Alliance of Hawaii] 1(1932):36. UHHPC

A religious poem pledging eternal love, presumably offered to Christ.

185. Kimata, Glenn. "Celebration." *Hawaii Review* 2(Spring/Fall 1974):45. UHHPC

186. Kimata, Glenn. "To Kim: A Poem in Two Parts." *Hawaii Review* 2(Spring/Fall 1974):45. UHHPC

187. __________. "Viet Cong Woman." *Hawaii Review* 1(Winter 1973):47. UHHPC

188. Kimura, Dorothy C. "Of Time to Time." *Students' Annual* [Japanese Students' Association of Hawaii] 7(1927):59. UHHPC

Apostrophes to Life, Fate, Death, Work, Day, Moon, Rose, and Man.

189. Kimura, Larry L. "Any Time Now." *Mele: International Poetry Letter* (December 1967):n.p.n. UHHPC

English translation of the poet's Hawaiian lyric, "He Manawa Wale No," making use of a "braided wreath" (*lei haku*) as a dominant image.

190. __________. "Kapalaoa." *Mele: International Poetry Letter* (July 1968):n.p.n. UHHPC

Poem in Hawaiian accompanied by English translation, vividly describing the coming of Pele in the form of lava. The poem is preceded by a brief prose piece, "The Legend of Kapalaoa," narrated in English and using Hawaiian dialogue. Pele, disguised as an old woman, is denied food by one who insists that all food must go to the king.

Kimura is a noted young composer of Hawaiian lyrics, his "E Ku'u Morning Dew" being one of his most well known.

("The Legend of Kapalaoa" and "Kapalaoa" are reprinted by Gerald W. Haslam, in *Forgotten Pages of American Literature*, pp. 139-141. Boston: Houghton Mifflin Dompany, 1970.)

191. __________. "With the Beauty of Waimea." *Mele: International Poetry Letter* (April 1970):n.p.n. UHHPC

A description of the open country, Waimea, Hawaii, with the poet riding on a prancing horse. English version of Kimura's "Me Ka Nani 'O Waimea."

192. Koki, Stanley. "Hokkus." *The Asterisk* 1(September 1955): 12-13. UHHPC

About ghosts.

193. ____________. "On a Mosquito." *The Asterisk* 1(September 1955):12-13. UHHPC

Light verse about a mosquito.

194. ____________. "A Poem." *The Asterisk* 1(September 1955): 12-13. UHHPC

A graveyard poem.

195. Koterba, Clifton. "Bathylus." *Ka Lama* 1(Winter 1952): 1-2. UHHPC

An experiment in visual poetry, utilizing unusual structure.

196. ____________. "Wind Swept Hearts." *Ka Lama* 1(Winter 1952):1-2. UHHPC

197. Kubo, Leonard. "After A Night Of Talking To Pat." *Hawaii Review* 1(Spring 1973):77. UHHPC

The speaker looks out at his yard in the morning, and thinks about his friend, Pat, who must be trying to thumb a ride to Halawa Jail in order to see her friend. The speaker wonders what she will tell her friend.

198. ____________. "Death Of The Horse." *Hawaii Review* 1(Winter 1973):33. UHHPC

199. Kubo, Leonard. "Escape." *Kapa* (Spring 1972):5. UHHPC

200. ____________. "In The Rain." *Hawaii Review* 1(Winter 1973): 33. UHHPC

201. ____________. "Roadside Graveyard, Waihee Town." *Hawaii Review* 1(Winter 1973):34. UHHPC

202. Kubo, Mari [Nakamura]. "The Channel Catfish." *Wahine O Hawaii--Seaweeds and Constructions* (December 1977):33. UHHPC

203. ____________. "Crab Village." In *Talk Story: An Anthology of Hawaii's Local Writers,* edited by Eric Chock et. al., p. 76. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

A poem in which a spirit returns to its old village after death.

204. ____________. "Green Apple." *Hawaii Review* 1(Spring/Fall 1974):27. UHHPC

205. ____________. "A Japanese Girl Speaks." In *Talk Story: An Anthology of Hawaii's Local Writers,* edited by Eric Chock et. al., p. 75. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

Poem suggests the unpredictability of human nature. A woman wonders if her desires could take control of her, if she was lonely, and needed love.

206. ____________. "Old Lovers." *Hawaii Review* 1(Spring/Fall 1974):27. UHHPC

207. ____________. "The Source." *Wahine O Hawaii--Seaweeds and Constructions* (December 1977):30. UHHPC

208. Kubo, Mari [Nakamura]. "Station--for Merle." *Wahine O Hawaii--Seaweeds and Constructions* (December 1977):31. UHHPC

209. __________. "Summer Cleaning." In *Talk Story: An Anthology of Hawaii's Local Writers*, edited by Eric Chock et. al., pp. 76-77. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

The speaker describes her restless, compulsive cleaning on a sleepless night, trying to combat painful experiences which cannot be forgotten.

(Also found in *Wahine O Hawaii--Seaweeds and Constructions* [December 1977]:29.)

210. __________. "Volcano Murders." *Kapa* (Spring 1972):14. UHHPC

Poem based on an incident at the Kilauea volcano. The point of view is that of one who is fleeing from the law.

211. __________. "Women." In *Talk Story: An Anthology of Hawaii's Local Writers*, edited by Eric Chock et. al., p. 75. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

The poet "enters" the dream world of her lover, where she knows lovely women appear.

(Also found in *Hawaii Review* 2[Spring/Fall 1974]:26.)

212. Kuribayashi, Laurie. "In Winter Tones of Wind." *Hawaii Review* (Fall 1978):53. UHHPC

A lyric comparing leaves of trees with origami cranes shaking in the November wind.

213. Kurihara, Thomas. "Dreams of Youth." *Students' Annual* [Japanese Students' Association of Hawaii] 7(1927):35. UHHPC

Dreams of youth compared with a pot of daffodils that wither and die.

214. Kurihara, Thomas. "On the City Street." *Students' Annual* [Japanese Students' Association of Hawaii] 10(1930):75. UHHPC

The poet tries to recall and interpret faces he saw in the noise and din of a street.

215. Kusano, Peggy Ellen. "Apple, A.D." *Mana'o Nui* 3(May 15, 1969):1. UHHPC

(Miss Kusano's poem won Second Prize in the Charles Eugene Banks Memorial Contest, 1969.)

216. ___________. "Torch Song." *Kapa* (Spring 1969):27. UHHPC

The poet describes her lover walking away from her, apparently leaving her for good. She describes the pain and longing that she feels inside.

217. Lai, Merle. [Untitled poems.] *Orchid Isle Magazine* [a Sunday supplement to the *Hawaii Tribune Herald*], January 6-12, 1974, p. 21. UHMicro

Three short poems that reflect a philosophical, questioning style. Two poems deal with love and interpersonal relationships; the third is on aging.

218. Lam Jeanette. "Spring, Near Kyoto." *The Asterisk* 3(May 1958):28. UHHPC

219. Lam, Ruth. "The Cargo Carrier." *The Hawaii Quill Magazine* 5(May 1932):54. UHHPC

About the importance of freighters to Hawaii.

220. ___________. "The Sugar Field." *The Hawaii Quill Magazine* 5(May 1932):9. UHHPC

A short poem comparing the cane tassels to faded feather *kahilis,* waving over past Hawaiian kings.

221. Laranio, Timothy. "The Jewel." *Garden Island*, July 24, 1972, p. A-2. UHMicro

A Mother's Day poem.

222. Lau, K. C. "My Paradise Home." *Chinese Students' Alliance Annual* 11(1928):46. HCHC

The speaker longs for the "Island on the Southern Seas" and the town he left long ago, Hilo. The poem concludes with an odd couplet: "I yearn for the dark narrow streets / Where stern policemen walk their beats."

223. Lau, Lawrence B. Lit. "Evening at Punaluu." *Chinese Students' Alliance Annual* 3(1920):41. UHHPC

Brief lyric describing the sky, ocean, and mountains viewed from Punaluu, Oahu, by night.

224. __________. "From Tantalus." *Chinese Students' Alliance Annual* 4(1921):22. UHHPC

Idyllic description of the panorama of Honolulu and environs viewed from Mt. Tantalus.

225. __________. "Meditation." *Chinese Students' Alliance Annual* 5(1922):20. UHHPC

Romantic revery on solitude, nature, and God.

226. Lau, Richela. "Yes, I Was Wrong." *Mele: International Poetry Letter* (July 1968):n.p.n. UHHPC

This poem mimics and mocks the furious pace of city life.

227. Lee, Amy. "Stoned Stanzas." *Mele: International Poetry Letter* (July 1968):n.p.n. UHHPC

A "sordid, stinking street" seen through the eyes of a woman, "Barren of body and barren of mind," who lives there.

(Reprinted by Gerald W. Haslam, in *Forgotten Pages of American Literature*, pp. 107-108. Boston: Houghton Mifflin Company, 1970.)

228. Lee, Lillian. "The Banyan Tree." *Chinese Students' Alliance Annual* 12(1929):22. UHHPC

229. __________. "A Dream." *Chinese Students' Alliance Annual* 13(1930):73. UHHPC

The poet is beckoned by fairies to join them in the clouds over the sea.

230. __________. "Evening and Lichee Trees." *Chinese Students' Alliance Annual* 13(May 1930):80. UHHPC

The trees spread their limbs across heaven's dome and scatter their fruit in May.

231. __________. "The Marriage of Narcissus." *Chinese Students' Alliance Annual* 14(1931):36. UHHPC

Gloomy poetic romance narrating the marriage of Narcissus to a man she disdains.

232. __________. "The Moon Goddess." *Chinese Students' Alliance Annual* 13(1930):22. UHHPC

Poem's speaker relates his vision of the goddess as she glides by on a silvery hind.

233. __________. "To a Narcissus." *Chinese Students' Alliance Annual* 13(1930):14. UHHPC

234. Lee, Tong Chun. "Benediction." *Ka Lama* 1(Summer 1953): 18-19. UHHPC

A haiku-styled poem about morning meditation.

235. ____________. "Dialogue." *Ka Lama* 1(Fall 1953):1. UHHPC

An allegorical dialogue between Age and Youth.

236. ____________. "Furin." *Ka Lama* 1(Summer 1953):18-19. UHHPC

Haiku-like poem about wind chimes.

237. ____________. "Nostalgia." *Ka Lama* 1(Summer 1953):18-19. UHHPC

A poem about the beach.

238. ____________. "Of the Night." *The Asterisk* 1(May 1956): 37. UHHPC

A night scene.

239. ____________. "When Wintry Earth." *The Asterisk* 1(April 1956):14. UHHPC

About winter turning to spring.

240. ____________. "You." *The Asterisk* 1(May 1956):32-33. UHHPC

A love poem.

241. Lee, Tony. "That Coming of Sound." *Hawaii Review* (Fall 1978):56. UHHPC

Through images of planting, growth, and harvest, the poem suggests the growth and propagation of stories gleaned from "the dust of memory / in fields of open night," passed on by word of mouth.

242. Leong, Edmund. "The Farmer's Joy." *Chinese Students' Alliance Annual* 15(1933):57. UHHPC

The farmer welcomes the sunrise and begins his day's work.

243. Li, Gladys Ling Oi. "Ho-nau-nau." *Troubador* 3(May 1931): 20. UHHPC

Utilizing romantic images of Hawaii, the poem's speaker appeals to a lover who is going away.

244. ___________. "My Dowry." *The Hawaii Quill Magazine* 1(January 1928):19. UHHPC

A young woman catalogues the jades and silks and riches in her dowry, but cries because she "must marry an old mandarin."

245. ___________. "My Kimono Sleeves." *Troubador* 3(May 1931): 20. UHHPC

Poem expresses sadness, and a desire to return home.

246. ___________. "A Prayer." *The Hawaii Quill Magazine* 2(January 1929):6-7. UHHPC

A poem in the form of a prayer--asking for a blissful, mindless, guiltless, painless existence (a butterfly, a flower, a fairy) over the soulful state of human striving.

(First prize winner in *The Hawaii Quill Magazine* Contest.)

247. Li, Joseph. "Moon over Kilauea." *Chinese Students' Alliance Annual* 13(1930):44. UHHPC

Combined spectacle of moonrise and volcanic activity.

248. Li, Sadie. "Afraid to Die." *Troubador* 3(May 1931):25. UHHPC

249. Li, Sadie. "Chinese Feast." *Troubador* 3(May 1931):25. UHHPC

250. __________. "Poems." *The Hawaii Quill Magazine* 4 (February 1931):32. UHHPC

Three short poems: "Bewildered," "I Laugh and Cry," and "My Love."

251. *Lilikoi*. Hilo: Restless Press, 1978. 45 pp.

A bi-annual publication for Big Island poets.

252. *A Literary Magazine*, edited by Jane Takahashi and Frances Kubota. Hilo: University of Hawaii, Hilo Campus, May 1960. 31 pp. Hilo College Library

Poems and literary essays by creative writing students at University of Hawaii, Hilo Campus. The edition was advised by Daniel Kanemitsu, who also contributed two poems and an essay, "The Reason of Poetry."

253. *The Literary Magazine*, edited by Kathee Hoover. Hilo: University of Hawaii, Hilo Campus, 1974. Hilo College Library

Poems, stories, and visual art by students of Hilo College.

254. *A Literary World*. Hilo: University of Hawaii, Hilo Campus, 1967. Hilo College Library

A journal of student writings.

255. Liu, Elsie. "Hawaii is the Land I Love." *Chinese Students' Alliance Annual* 9(1926):26. UHHPC

Poem in praise of the island of Hawaii.

256. Lo, Catherine. "Pieces of Love." *Garden Island*, January 29, 1973, p. A-2. UHMicro

Lyric love poem describing the lovers' relationship as an "ever-enlarging mosaic."

257. Lum, Wing Tek. "At the Intersection." *East/West: The Chinese-American Journal*, April 4, 1973, pp. 6-7. UHMicro

A powerful evocation of the speaker's fears as he walks across an intersection while a driver hurls racist insults at him.

258. __________. "Blessings." In *Asian-American Heritage: An Anthology of Prose and Poetry*, edited by David Hsin-Fu Wand, pp. 149-150. New York: Washington Square Press, 1974. UHL

On the poet's inspiration to write and his faithfulness to his muse.

259. __________. "Chinese New Year." In *Time to Greez! Incantations from the Third World*, edited by Janice Mirikitani et. al., p. 61. San Francisco: Glide Publications/Third World Communications, 1975. UHL

This poem evokes thoughts and feelings of the poet's rather solemn observance of Chinese New Year in New York's Chinatown.

(Also published in *East/West: The Chinese-American Journal*, April 4, 1973, pp. 6-7, and *Bridge: An Asian American Perspective* 4[October 1976]:15.)

260. __________. "Conceptual Art Projects." *Seaweeds and Constructions* (April 1977):29-31. UHHPC

261. __________. "The Day God Came." In *Talk Story: An Anthology of Hawaii's Local Writers*, edited by Eric Chock et. al., pp. 78-79. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

Fantastical, satiric description of a visitation from God.

262. Lum, Wing Tek. "from 'Silences.'" In *Asian-American Heritage: An Anthology of Prose and Poetry,* edited by David Hsin-Fu Wand, pp. 153-155. New York: Washington Square Press, 1974. UHL

Variations on a theme of silence.

263. __________. "Going Home." In *Time to Greez! Incantations from the Third World,* edited by Janice Mirikitani et. al., p. 62. San Francisco: Glide Publications/Third World Communications, 1975. UHL

A narrative poem describing a vivid and discomforting encounter between an old Chinaman and the poet. The man, presumably, is lost. But the speaker, not knowing what the old man is saying, and unable to communicate enough in Chinese to be of help, escapes the encounter. From afar, the poet is "still able to hear those familiar, / yet no less incomprehensible sounds" as the old man seeks help from others in the street. Visualizing the tears streaking the old man's face, the poet wonders aloud: "but Chinamen aren't supposed to cry."

(Reprinted from "Poems by Wing Tek Lum," *East/West: The Chinese-American Journal,* April 4, 1973, pp. 6-7. Also published in *Yardbird Reader Volume III,* edited by Shawn Wong and Frank Chin. Berkeley: Yardbird Publishing Incorporated, 1974.)

264. __________. "Grateful Here." *Bulletin of Concerned Asian Scholars* 4(Fall 1972):56. UHAC

Five scenes illuminating the poet's Chinese-American identity, each scene centering on a distinctive attitude and source of tension. The poem's title comes as an ironical remark that "I should be grateful here," after the poet is arrested in a demonstration at the Pentagon, in America where punishment is light compared to the Red Guard purges in China.

(Also published in *Yardbird Reader Volume III,* edited by Shawn Wong and Frank Chin. Berkeley: Yardbird Publishing Incorporated, 1974.)

265. Lum, Wing Tek. "I Did Not Understand." In *Talk Story: An Anthology of Hawaii's Local Writers*, edited by Eric Chock et. al., pp. 77-78. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

The poem deals with death and the emotions that the poet felt in response to his father's statements, even though they were uttered in Chinese, which the poet didn't understand.

(Also published in *Bridge: An Asian American Perspective* 4[October 1976]:15.)

266. __________. "I Watched A Quiet Lady." In *Talk Story: An Anthology of Hawaii's Local Writers*, edited by Eric Chock et. al., p. 79. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

A very moving poem about the speaker's experience of watching his mother die when he was still a teenager.

267. __________. "If You Do Not Come." *East/West: The Chinese-American Journal*, April 4, 1973, pp. 6-7. UHMicro

268. __________. "Juk." In *Asian-American Heritage: An Anthology of Prose and Poetry*, edited by David Hsin-Fu Wand, pp. 155-156. New York: Washington Square Press, 1974. UHL

The poet fondly recalls a hard-working restaurant owner and the superlative juk she served.

(Also found in "Poems by Wing Tek Lum," *East/West: The Chinese-American Journal*, April 4, 1973, pp. 6-7.)

269. __________. "Lum." *East/West: The Chinese-American Journal*, April 4, 1973, pp. 6-7. UHMicro

Word and rhyme play on the poet's name.

270. __________. "Minority Poem." In *Time to Greez! Incantations from the Third World*, edited by Janice Mirikitani et. al., p. 61. San Francisco: Glide Publications/Third World Communications, 1975. UHL

The poet ironically observes that "we're just as American / as apple pie-- / that is, if you count / the leftover peelings . . . ."

(Reprinted from "Poems by Wing Tek Lum," *East/West: The Chinese-American Journal*, April 4, 1973, pp. 6-7. Also published in *Asian-American Heritage: An Anthology of Prose and Poetry*, edited by David Hsin-Fu Wand. New York: Washington Square Press, 1974.)

271. Lum, Wing Tek. "On George Jackson." In *Asian-American Heritage: An Anthology of Prose and Poetry*, edited by David Hsin-Fu Wand, pp. 150-151. New York: Washington Squre Press, 1974. UHL

Three responses to death indirectly commenting on the killing of George Jackson.

272. __________. "A Picture of My Mother's Family." *Amerasia Journal* 2(1973):165-166. UHAC

A description of and commentary on a family portrait of the poet's grandparents, three aunts, and his mother.

(Also published, with the photograph described in the poem, in *Yardbird Reader Volume III*, edited by Shawn Wong and Frank Chin. Berkeley: Yardbird Publishing Incorporated, 1974.)

273. __________. "Poems by Wing Tek Lum." *East/West: The Chinese-American Journal*, April 4, 1973, pp. 6-7. UHMicro

Includes the following poems: "Upon Hearing About the 1971 Fourth Coming of Charlie Chan"; "Going Home"; "To Li Po"; "Juk"; "To My Father"; "At the Intersection"; "Chinese New Year"; "Lum"' "If You Do Not Come"; "Three Poems on a Theme"; "Minority Poem."

274. __________. "Poet's Diary." *Seaweeds and Constructions* (April 1977):25. UHHPC

Poet describes the physical and mental preparation of being a writer as being like the daily training of a Kung Fu boxer.

275. Lum, Wing Tek. "So Hungry." *Seaweeds and Constructions* (April 1977):26. UHHPC

276. ___________. "Thoughts Along the Bridge." *Seaweeds and Constructions* (April 1977):27. UHHPC

Recollections of childhood in Honolulu.

277. ___________. "Three Poems on a Theme." In *Time to Greez! Incantations from the Third World*, edited by Janice Mirikitani et. al., pp. 59-60. San Francisco: Glide Publications/Third World Communications, 1975. UHL

1. An old Chinese butcher cuts his finger and declines a doctor's help: ". . . he sat on his bench, / his hands on his lap, under an apron / --as if hiding the gash / would make it go away . . . . "

2. An elderly woman, told by a doctor that she'll be all right, suspects that the diagnosis is really bad.

3. The speaker's commentary: Old Chinamen think that "the key to longevity / lies in / staying out of hospitals," because "people only go there / to die . . . ." Once they enter a hospital, "they know / they're all through: / a self-fulfilling prophecy."

(Reprinted from "Poems by Wing Tek Lum," *East/West: The Chinese-American Journal*, April 4, 1973, pp. 6-7.)

278. ___________. "To Li Po." In *Asian-American Heritage: An Anthology of Prose and Poetry*, edited by David Hsin-Fu Wand, p. 150. New York: Washington Square Press, 1974. UHL

The speaker tells Li Po, ". . . for every poem you wrote / a million Chinamen suffered to die." The brief poem contrasts the philosopher/poet and the illiterate masses, poetry and liquor as solace for "the sorrows / of generations."

(Also published in "Poems by Wing Tek Lum," *East/West: The Chinese-American Journal*, April 4, 1973, pp. 6-7.)

279. Lum, Wing Tek. "To My Father." *East/West: The Chinese-American Journal*, April 4, 1973, pp. 6-7. UHMicro

280. ___________. "Upon Hearing About the 1971 Fourth Coming of Charlie Chan." In *Asian-American Heritage: An Anthology of Prose and Poetry*, edited by David Hsin-Fu Wand, pp. 151-152. New York: Washington Square Press, 1974. UHL

An imagined scenario of what the poet would do to the actor who portrayed Charlie Chan in 1971, when the actor would ceremoniously plant his footprint at Grauman's Chinese Theatre. The poem is an attack on the stereotype the Charlie Chan character embodies.

(Also published in "Poems by Wing Tek Lum," *East/West: The Chinese-American Journal*, April 4, 1973, pp. 6-7.)

281. ___________. "The Woman." *Seaweeds and Constructions* (April 1977):28. UHHPC

Poem describes a male's fantasy of playing a female sexual role.

282. Lung, T. S. "Still Within Hawaii's Pale." *Chinese Students' Alliance Annual* 9(1926):29-30. UHHPC

A University of St. Louis student's imagined return to his native shore, Hawaii. The poet recalls the sky and sea, the marketplace and characters who frequent it, the panorama of Nuuanu Pali, and a luau shared with friends. Upon returning to the reality of his mainland winter surroundings, the speaker vows to catch the next ship "to Lei-land's melting-pot."

283. *The Magazine*, edited by Michael Reed. Hilo: Associated Students of University of Hawaii, Hilo College, Board of Publications, 1971. 79 pp. Hilo College Library

Poems by students of Hilo College.

284. Manabe, Jody Masako. "Brideprice." *The Women's Studies Working Papers Series* 1(September 1978):14. UHHPC

285. ___________. "Chant of the Fishwife." *The Women's Studies Working Papers Series* 1(September 1978):15. UHHPC

The Fishwife describes the fisherman casting for a woman in the night.

(Also published in *Talk Story: An Anthology of Hawaii's Local Writers*, edited by Eric Chock et. al., p. 91. Honolulu: Petronium Press/Talk Story, Inc., 1978.)

286. ___________. "Dear Reiko" 1968/1978." *Bamboo Ridge: The Hawaii Writers' Quarterly* (December 1978):16-18. UHHPC

Scenes and images of a child's visit to a farm in Kula, Maui: the ofuro; the graveyard where the speaker and her companion clean a grandfather's gravestone; a memorial service; a grandmother in her garden.

287. ___________. "Familiar." *Hawaii Review* (Fall 1978):58. UHHPC

Extended metaphor of the shadows of the speaker's hands being "two mourners / who do not know / each other," confessing and listing the speaker's "crimes."

288. ___________. "For My Calabash Uncle." In *Talk Story: An Anthology of Hawaii's Local Writers*, edited by Eric Chock et. al. p. 90. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

289. ___________. "Hadaka De Hanasu." *Hanai* (1977):11. UHHPC

A poem dedicated to her mother, the poet describes the mother-daughter talks in the family furo-bath, where the young girl is told about babies.

(Also published in *Talk Story: An Anthology of Hawaii's Local Writers*, edited by Eric Chock et. al., p. 89. Honolulu: Petronium Press/Talk Story, Inc., 1978.)

290. Manabe, Jody Masako. "Legend." *Bamboo Ridge: The Hawaii Writers' Quarterly* (December 1978):19. UHHPC

An allusion to the woman warrior of Maxine Hong Kingston's novel, *The Woman Warrior*. "They tell us she carved combs / from the ribs of her enemies . . . . Like dreams-- / they guarded her / against sleep."

291. ___________. [Untitled.] In *Talk Story: An Anthology of Hawaii's Local Writers*, edited by Eric Chock et. al., p. 90. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

The speaker describes herself as a primordial woman crouching before a fire and expecting to kill animals with her nails.

292. Manzano, Marlene. "Thank You, O Lord." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C. Saludes, p. 107. Quezon City: Maferson Printing Press, 1974. UHHPC

293. ___________. "When He Leaves You." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C. Saludes, p. 107. Quezon City: Maferson Printing Press, 1974. UHHPC

294. Mark, Diane Mei Lin. "Dawn is in the Rain Forest." In *Montage: An Ethnic History of Women in Hawaii*, edited by Nancy Foon Young and Judy R. Parrish, pp. 33-41. Honolulu: General Assistance Center for the Pacific, College of Education, Educational Foundations, University of Hawaii, and State Commission on the Status of Women, 1977. UHHPC

This poem is ". . . a summation of experiences of Chinese women in Hawaii, capsulized in one character," the poem's narrator, who tells of the main events between her 1880 immigration and Hawaii today. Life's journey takes her from Kwangtung Province to Tan Heong San, "Sandalwood Mountain," as Hawaii was called. Moving from a sugar plantation, she and her growing family settle a Kula, Maui farm, then move to Honolulu. The woman experiences a devastating 1905 drought, the shock of Japan's invading China in 1931, and, with the realization that Hawaii has become her home, the transformation of China "from material to mirage" in her mind. The poem ends with affirmation of the composite historical character's kinship with other women in Hawaii.

295. Mark, Diane Mei Lin. "kula . . . a homecoming." In *Asian-Americans in Hawaii: Selected Readings*, edited by Nancy Foon Young, pp. 42-43. Honolulu: General Assistance Center for the Pacific, Educational Foundations, College of Education, University of Hawaii, 1975. UHHPC

The poet's first time in Kula, Maui, feels like a homecoming, as she recalls the lives and history of the eighty-five Hakka families who "struggled here a century ago."

(Also published in *Third World Women*. San Francisco: San Francisco Community Press, 1972, p. 92.)

296. __________. "Stepping Across, Being a Sister." *Bulletin of Concerned Asian Scholars* 4(Fall 1972):31. UHAC

A series of reflections on a woman's identity as she tries to see beyond yesterday's roles and stereotypes.

297. Matsueda, Pat. "Blue Hours." *Bamboo Ridge: The Hawaii Writers' Quarterly* (December 1978):43. UHHPC

On the twilight interval between day and night. The "blue fall" of the sun's last light beguiles us into stepping out into the evening "beyond the familiar design / of our plans."

298. __________. "Meditation Beneath the Trees." *Bamboo Ridge: The Hawaii Writers' Quarterly* (December 1978):42. UHHPC

The poet addresses a companion who joins her in the shadows, "this darkened air," where "time waits with me" under the roof woven by the trees' twisted branches. The communion depends on an interplay of light and shade, which ends when the companion steps outside the grove and is "released."

299. Matsueda, Pat. "A Return." *Hawaii Review* (Fall 1978):71. UHHPC

The speaker recalls a vison of her lover clothed half in darkness, half in the "Clear, inflamed air / In the afternoon light." Light and darkness become symbols for the conscious and unconscious mind, merging in ways that, the poem implies, the speaker wishes to return to.

300. Matsuo, Diane. "Sadly, No Sachet." *Kapa* (Fall 1963):31. UHHPC

A rose is destroyed by a beetle.

301. Mazumoto, Rose. "Waipahee Falls." *Paradise of the Pacific* 73(September 1961):22-23. UHHPC

The poem's speaker tells of her experience at Waipahee Falls, Kauai. She gains a sense of life's unity and eternal nature.

302. Miyasato, Bill. "On/Off." *Hawaii Review* (Fall 1978):73. UHHPC

The poet compares the person addressed, and their relationship, with "substances that ignite": a candle; "Warm fingertips and icy touch: / parallel fuses racing each other / down the spine"; contraptions capable not only of igniting, but also of being turned off, "like a lightswitch."

303. Miyazaki, Aiko. "Our Great Tomorrow." *Students' Annual* [Japanese Students' Association of Hawaii] 10(1930):71. UHHPC

Ditty on the theme, "every great tomorrow / Is built on a great today."

304. __________. "To a Wild Flower." *Students' Annual* [Japanese Students' Association of Hawaii] 10(1930):87. UHHPC

305. __________. "Unconscious Drifting." *Students' Annual* [Japanese Students' Association of Hawaii] 8(1928):108. UHHPC

A call for a purposeful life.

306. Mizuta, Iwao. "Library." *The Hawaii Quill Magazine* 9(May 1936):13. UHHPC

307. ____________. "Wind's Song." *The Hawaii Quill Magazine* 9(May 1936):14. UHHPC

308. Mizutani, Keiko. "I am wishing for . . ." *Wahine O Hawaii--Seaweeds and Constructions* (December 1977):11. UHHPC

309. Moy, Clarence. "Contrast in Shanghai." *The Hawaii Quill Magazine* 10(June 1937):13. UHHPC

Compares the good and bad sides of Shanghai.

310. Murakami, Albert. "faith pome." *Kapa* (Fall 1969):8. UHHPC

(*Kapa* contest winner.)

311. "My Name is a Lovely Hibiscus." *Weekly Oriental Life in Hawaii (Hawaii Korean News)* [*Chugan Tongyang Saenghwall*] 1(November 2, 1975):5; 1(November 9, 1975):13. UHHPC

The poem, "written by a Korean resident in Hawaii," is spoken by a "lovely hibiscus" anguished by the outbreak of the Korean War. The hibiscus represents Korea and her people: ". . . war made me a sheer crippled creature, neither breeding nor growing." The poem turns into a plea for help, then into a narrative of how the hibiscus was plucked to decorate a prostitute's "lousy room, diffused with the somewhat nauseating stench of undried hormones." A foreign soldier ends up discarding the hibiscus.

312. Nakai, Alice. "Eventide." *Students' Annual* [Japanese Students' Association of Hawaii] 8(1928):113. UHHPC

313. Nakamura, Yukino. "First Love." *Troubador* 3(May 1931): 31. UHHPC

314. __________. "The Infinite Craving." *Students' Annual* [Japanese Students' Association of Hawaii] 10(1930):87. UHHPC

The speaker craves God's Light.

315. __________. "Mother Love." *Students' Annual* [Japanese Students' Association of Hawaii] 8(1928):99. UHHPC

316. Nakano, Kumiya. "Bullfrog." In *Festival Poems from Hawaii,* edited by Phyllis Thompson, p. 24. Honolulu: Hawaii State Foundation on Culture and the Arts, 1966. UHHPC

Student haiku.

317. Nakasone, David. "Advice." *The Asterisk* 1(September 1955): 12-13. UHHPC

Offers advice to freshmen.

318. __________. "The Professor and the Pedant." *The Asterisk* 1(May 1956):32-33. UHHPC

319. Nakata, James. "Green Lichees." *Hawaii Review* 1(Spring 1973):74. UHHPC

Looking at green lichees, the speaker wonders if the beetles will get them first.

320. Narimatsu, Harold M. "To a Dear One." *Students' Annual* [Japanese Students' Association of Hawaii] 9(1929):107. UHHPC

Love lyric in the *Students' Annual* humor section.

321. Nham, Garry. [Untitled.] *Kapa* (Spring 1972):50. UHHPC

Lyric on love lost and loneliness.

322. Nishimura, Bert. "On Seeing 'Winterset'" *The Hawaii Quill Magazine* 10(June 1937):16. UHHPC

Only love could help transcend the squalor of tenements.

323. Nishimura, Sam. *Waialua and Haleiwa,* vol. 7, pp. 420-421. Honolulu: Ethnic Studies Oral History Project, University of Hawaii, 1977. UHHPC

Poems and song lyrics written originally in Japanese, translated from the notebooks which Sam Nishimura kept while interned at Sand Island and Honouliuli. Some compositions are credited to Kempu Kawazoe, while others are anonymous.

Although the poems and lyrics are only roughly translated here, they are still very valuable. They express the feelings of loneliness, sadness, and camaraderie, as well as describe the internment camps themselves.

324. Nitta, Cheryl. "Nebula Fright." *Hawaii Review* 2(Spring/Fall 1974):34. UHHPC

325. Nomura, Suzanne M. "The Firefly." *Wahine O Hawaii--Seaweeds and Constructions* (December 1977):87. UHHPC

Poem contrasting endless space and time with the ephemeral life of a firefly.

326. Ogai, Seiko. "Kanaka Cat." *Paradise of the Pacific* 59(January 1947):32. UHHPC

About Popoki (Hawaiian for "cat").

327. Ogai, Seiko. "Little Stanley." *Paradise of the Pacific* 58(September 1946):31. UHHPC

Poem on a boy's shame of being Japanese.

328. __________. "Picture Bride." *Paradise of the Pacific* 68(August 1956):23. UHHPC

A sonnet on the author's aunt, who arrived as a picture bride at age twenty, died at sixty.

329. __________. "Popoki." *Paradise of the Pacific* 60(December 1948):20. UHHPC

A short, whimsical poem about Popoki, whose multi-ethnic diet makes him a "kanaka cat."

330. __________. "Popoki and the Mango Leaves." *Paradise of the Pacific* 59(June 1947):18. UHHPC

331. __________. "Popoki in the Rain." *Paradise of the Pacific* 59(August 1947):29. UHHPC

Poem describing a cat sleeping through a rainshower while sheltered by leaves of the a-pe plant.

332. "Oh, God! Bring Brightness to My Fatherland Korea." *Weekly Oriental Life in Hawaii (Hawaii Korean News)* [*Chugan Tongyang Saenghwal*] 1(November 23, 1975):12-13. UHHPC

A didactic, lecturing poem "written by a Korean resident in Hawaii." The topic is Korea's sorry state, caught "in a small areola in a stymied situation" between China, proud of its ancient history, and Japan, "swaggering their rip-roaring wealth like a skyscraper." The speaker exhorts Korea to awaken to the modern world with pride.

333. Ozawa, Lindsey. "i hear america bitching." *Ka Lono* 1(July 1961):23. UHHPC

A parody of Whitman's "I Hear America Singing." This time, everyone is grumbling and cussing at things going wrong. Tries to show the harsher, more skeptical side of life.

334. Ozorio, M. P. B. "Yearnings." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C. Saludes, p. 111. Quezon City: Maferson Printing Press, 1974. UHHPC

335. *Paahao Press* UHHPC

This magazine was published by the Hawaii State Prison inmates from 1935-1964. It contains news, sports, and other articles about prison life, and reprints from other publications.

It contains fiction and poetry by both male and female inmates. Most of the literature written by local writers are heavily influenced by the adventure fiction found in men's magazines; they deal with detective "whodunnits," sports, and war stories. Poems tend to be sentimental doggerels about lost loves, wives, husbands, and children, also poems to mother on Mother's Day, etc.

336. Pai, Margaret [Kwon]. "Cinquain." In *Behold Hawaii*, edited by Barbara B. Robinson and Catherine E. Harris, p. 95. Honolulu: Menehune Publishers, 1975. HSL

A lamentation upon departing from Hawaii.

337. ___________. "Plumeria Litter." In *Sandwich Isles, U.S.A.*, edited by Catherine E. Harris and Barbara B. Robinson, p. 81. Honolulu: Menehune Publishers, 1973. HSL

A quatrain deftly contrasting the kamaaina's and the malihini's views of plumerias littering (or adorning) a lawn.

(Originally published in *Honolulu Magazine*, May 1973.)

338. Palma, Laurel T. "Ideal Character of Time." *Hawaii Filipino News*, September 13, 1978, p. 2. HSL

The poem's speaker is Time, who rejects caricatures of time as ". . . a man / Volitional, intellectual, / Though sentimental . . . ." Time is instead ". . . the character of a great novel / Unpublished," whose moods, aspirations, and desires burn a steady light for "the unforgotten / Time in history."

339. Park, Ina Moon. "Her Answer." *Troubador* 3(May 1931):12. UHHPC

When asked about her sadness, a Korean grandmother replies that she is happy--happy because she dreams of her spirit's return to her native Korea after she has died.

340. Patacsil, L. E. C. "The Future is Ours in Bataan." *Wagayway* 3(July 1943):18. UHHPC

The Filipinos who died in the battle at Bataan throw the torch of freedom to the survivors, who will go to reclaim their native land.

341. *Pebbles & Pearls: Haiku Poetry of Maui*. Maui: Compass Ltd., 1975. 95 pp. HSL

"Pebbles and Pearls" is the name of the weekly haiku column of the *Maui News*. This book contains 292 of the 800 haiku poems which appeared in the column during 1973 and 1974. More than 150 residents of Maui County--including 50 children in grades 4-8--are represented, including many Asian-American contributors.

342. Pestana, Michael. "Pretty Polynesia Woman." *Lilikoi*, pp. 21-22. Hilo: Restless Press, 1978.

343. *Poetry: Our Joyous Moment*. Honolulu: Hawaii State Senior Center, 1977. 23 pp. UHHPC

A collection of poems written by participating senior citizens, among whom are several Asian-American writers.

344. Quon, Helen H. "Spring in China." *The Hawaii Quill Magazine* 5(May 1932):23. UHHPC

The spring celebrations at the coming of the peach and plum blossoms.

345. *Reflections*. Kauai Community College Learning Resource Center, Kauai Community College, Spring 1977. 105 pp. Kaui C. C. Library

A collection of poetry, stories, and drama by students of Mrs. Helen Sina's Creative Writing 213 class.

346. Sa, Cynthia. "Poems Adapted from the Chinese." *Kapa* (Spring 1972):46. UHHPC

A sequence of five brief poems. One of the themes is the relationship between poetry and nature.

347. Sakihara, Audrey. "Onsen Keeper." *Hawaii Review* 1(Winter 1973):44. UHHPC

348. ____________. "Summer." *Hawaii Review* 1(Winter 1973):44. UHHPC

Returning from summer vacation, the speaker wonders about the time spent away.

349. Sakumoto, George. "Mauna Kea." *Students' Annual* [Japanese Students' Association of Hawaii] 10(1930):83. UHHPC

350. Saludez, David. "Cogito Ergo Sum." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C. Saludes, p. 105. Quezon City: Maferson Printing Press, 1974. UHHPC

351. Saludez, David. "Creativity." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C. Saludes, p. 103. Quezon City: Maferson Printing Press, 1974. UHHPC

352. ___________. "Summa Patriotico." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C. Saludes, p. 103. Quezon City: Maferson Printing Press, 1974. UHHPC

353. ___________. "There Are Whispers." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C. Saludes, p. 106. Quezon City: Maferson Printing Press, 1974. UHHPC

354. ___________. "To the Night." In *Dandaniw: Second Anthology of GUMIL-Hawaii*, edited by Pacita C. Saludes, p. 104. Quezon City: Maferson Printing Press, 1974. UHHPC

355. Sasaki, Harriet. "The Rain." *Paradise of the Pacific* 48(September 1936):22. UHHPC

A poem written in haiku style about the rain and waterfalls on the Pali.

356. Segawa, Glenn. "From Here." *Hawaii Review* 1(Winter 1973):35. UHHPC

Describes a vision of a woman viewed from Kuykendall Hall on the University of Hawaii-Manoa campus.

357. ___________. "The Hang-Over Wish." *Hawaii Review* 1(Spring 1973):59. UHHPC

Written in two parts, the first part is set in a Korean bar where the speaker sees a barmaid who reminds him of his little sister. Part two takes place at the water pump by Mililani Cemetary, where the speaker finds time for reflection.

358. ___________. "Like a mountain dove . . . " *Seaweeds and Constructions* (April 1977):1. UHHPC

359. Segawa, Glenn. "Mullet Fisherman." *Hawaii Review* 1(Winter 1973):35. UHHPC

A poem about some old fishermen.

360. __________. "Trade Winds." *Hawaii Review* 1(Winter 1973): 35. UHHPC

Clouds described metaphorically.

361. Shak, William Y. "Hawaii for Me." *Chinese Students' Alliance Annual* 8(1925):86. HCHC

Although travel is fine for others, the poet prefers to remain in Hawaii. He rejects the attractions of London, Paris, and New York while favoring Hawaii's climate and beaches. Editor Lee Lai adds a final word, a quatrain acknowledging that "Our wand'rings e'er lead back to her [Hawaii's] welcoming arms."

362. __________. "King Pineapple." *Chinese Students' Alliance Annual* 8(1925):53. HCHC

Verse praise of Hawaii's "King of Fruits."

363. Sheen, Inchul. "An Incident in Korea." *Kapa* (April 1968): 22-23. UHHPC

A description of young boys playing on a deserted tank, which suddenly explodes and kills them.

364. __________. "The Korean Leper." *Kapa* (April 1968): 20-21. UHHPC

Powerful images of a leper who can find no charity; he is stoned by the villagers.

365. __________. "Snails." *Kapa* (April 1968):24-25. UHHPC

366. Shimazu, Nobuko. "To My Brother." *Charles Eugene Banks Memorial Prize* (1944-45). UHMicro

A long poem in the form of a letter which debates anti-Japanese sentiment in Hawaii during World War II. The writer, who is angry, confused, and disillusioned, is told to remain positive towards fellow Americans, and that Japanese Americans should try to prove themselves to be "real Americans."

Later, however, after reading about problems in the internment camps at Poston, Arizona and Hood River, Oregon, the writer questions, "Is this America?" The debate is left open-ended.

367. Shin, Harold. "Let There Be Peace." In *Waialua-Haleiwa*, vol. 2, pp. 57-58. Honolulu: Ethnic Studies Oral History Project, University of Hawaii, May 1977. UHHPC

Original song lyrics written in opposition to war.

368. ___________. "Soldier's Lament." In *Waialua-Haleiwa*, vol. 2, pp. 57-58. Honolulu: Ethnic Studies Oral History Project, University of Hawaii, May 1977. UHHPC

Original song lyrics with anti-war sentiments.

369. ___________. "The Song of Vietnam." In *Waialua-Haleiwa*, vol. 2, pp. 57-58. Honolulu: Ethnic Studies Oral History Project, University of Hawaii, May 1977. UHHPC

Original song lyrics which denounce war.

370. Shinoda, Elizabeth. "The Commitment." In *Talk Story: An Anthology of Hawaii's Local Writers*, edited by Eric Chock et. al., p. 72. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

371. Shinoda, Elizabeth. "Meeting You: Full Moon, Unfamiliar Bones and Sleep." In *Talk Story: An Anthology of Hawaii's Local Writers,* edited by Eric Chock et. al., p. 71. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

372. ___________. "The Old House." *Hawaii Review* 2(Spring/Fall 1974):44. UHHPC

373. ___________. "The Revisit," In *Talk Story: An Anthology of Hawaii's Local Writers,* edited by Eric Chock et. al., p. 70. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

(Also published in *Hanai*, [1977]:24.)

374. ___________. [Untitled.] In *Talk Story: An Anthology of Hawaii's Local Writers,* edited by Eric Chock et. al., p. 72. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

375. ___________. "What We Have." In *Talk Story: An Anthology of Hawaii's Local Writers,* edited by Eric Chock et. al., p. 72. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

376. Shirai, Martha. "Side View." *Mele: International Poetry Letter* (March 1972):n.p.n. UHHPC

Pidgin English version of a poem by Manolo Cuadra, "Perfil." Versions in other languages are provided for comparison. The poem expresses urban alienation: "I sad like one cop / Like da kine dat go make good on da corner / With one cold feeling in da stomach / and plenty sad look in da eyes."

377. Song, Cathy. "Ceremony." *Wahine O Hawaii--Seaweeds and Constructions* (December 1977):50. UHHPC

A poem about Asian women.

378. Song, Cathy. "For A. J. (On Finding She's on her Boat to China)." *Hawaii Review* (Fall 1975/Spring 1976):34. UHHPC

A search for roots.

379. ___________. "A Georgia O'Keeffe Portfolio: Flower Series, No. 3., An Orchid." In *Talk Story: An Anthology of Hawaii's Local Writers*, edited by Eric Chock et. al., pp. 82-83. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

The speaker is a painter who describes a beach scene (identified as Makena Beach, Maui), and imagines herself back in a more primitive time.

380. ___________. "Lost Sister." In *Talk Story: An Anthology of Hawaii's Local Writers*, edited by Eric Chock et. al., pp. 80-81. Honolulu: Petronium Press/Talk Story, Inc., 1978. UHHPC

A poem in two parts, contrasting a woman in China with a Chinese woman in America--their obvious differences, and, less obvious, their bonds.

381. ___________. "Mother on River Street." *Wahine O Hawaii--Seaweeds and Constructions* (December 1977):50. UHHPC

382. ___________. "Seed." *Wahine O Hawaii--Seaweeds and Constructions* (December 1977):51. UHHPC

A poem about motherhood.

383. ___________. "Shigetomi Feed Store." *Wahine O Hawaii--Seaweeds and Constructions* (December 1977):50. UHHPC

384. ___________. "White Dream." *Hawaii Review* (Fall 1975/Spring 1976):33. UHHPC

Describes sexual experience with a white person.

385. Sullivan, Jonny Kyoko. "Obasan." *Hawaii Review* (Fall 1975/ Spring 1976):11-13. UHHPC

A poem in five stanzas capturing the recollections of a young girl of Japan and "Obasan." Tangerines, Umbrellas, Kimonos, Quilts--and, the girl returning after seventeen years away, dictionaries bridge the gap between English and Japanese.

386. Tachiyama, Gary. "In the Dark Ages." *Bamboo Ridge: The Hawaii Writers' Quarterly* (December 1978):15. UHHPC

Tachiyama's flair for wrenching notions of time and place is evident in this poem in which the speaker casually narrates how, "when the earth was still a baby / about the size of a ping pong ball," a "guy in a pin-stripe suit" leaning against an anthill and tossing a silver coin in the air is mistaken for George Raft.

387. ___________. "The Lady and the Fisherman." *Bamboo Ridge: The Hawaii Writers' Quarterly* (December 1978):12. UHHPC

Surrealistic poem on a fisherman unable to catch his love.

388. ___________. "Someday, But for Now." *Bamboo Ridge: The Hawaii Writers' Quarterly* (December 1978):13. UHHPC

Three ironical, wryly humorous stanzas on the theme, "I take my place among you."

389. ___________. "Waking in the Morning and Forgetting to Leave the Dream Behind." *Hawaii Review* (Fall 1978):78. UHHPC

Metaphysical speculations inspired by a cloud "shaped like a pig," ". . . the only observable / changeable gauge in that blue patch-- / . . . the only thing to look at / when thinking about questions of the sky." The poem is about locating oneself in the world and universe.

390. Takahara, Melvin. "Kahana." *Kapa* (Spring 1969):2. UHHPC

A poem capturing a moment shared between two lovers under the hau trees in Kahana.

(Also published in *Kapa* (Spring 1970):41.)

391. ___________. "Kahana II: The Raft." *Kapa* (Spring 1970): 43. UHHPC

A poem about the two characters in the poem, "Kahana," playing on a raft in the river with friends.

392. ___________. "Poem from Alberta." *Cimarron Review* (July 1970):31-32. UHL

A treacherous hike at the bottom of a canyon is described through a voice full of tension.

393. ___________. "Raft Song." *Cimarron Review* (April 1970): 18. UHL

The speaker and companion "drift unseen / Among some derelict yellow leaves / Spawning smiles of fallow sleep / While devil wavelets lick our feet." This brief lyric depicts a wasteland barrenness.

394. ___________. "The Spring." *Cimarron Review* (July 1970): 80-81. UHL

A new pond fed by a spring is personified as a woman. Two men testing the spring's water find that she must be stopped, because the spring's water contains salt and, drinking it, "the cattle will grow thin."

395. ___________. "The Waiting Child." *Haku Mele O Hawaii* 1(1976):48-49. HSL

Written to the children the speaker met while teaching in the Poets-in-the-Schools program, the poem captures his experience in Hawaii's classrooms.

He describes earning the slow acceptance of the children, and the joy of being led by them into the world of the heart and of the imagination.

(Also published in *Hawaii Review* [Spring 1975] and in *Talk Story: An Anthology of Hawaii's Local Writers*, edited by Eric Chock et. al., pp. 73-74. Honolulu: Petronium Press/Talk Story, Inc., 1978.)

396. Takahashi, Kimie. [Untitled poems.] *Wahine O Hawaii--Seaweeds and Constructions* (December 1977):33-41. UHHPC

Seven haiku-style poems.

397. Takano, Arline E. "That Which." *Mele: International Poetry Letter* (July 1968):n.p.n. UHHPC

On love.

398. Tam, Reuben. "Fear." *The Hawaii Quill Magazine* 7(March 1934):26. UHHPC

399. ____________. "Hokku." *The Hawaii Quill Magazine* 8(May 1935):5. UHHPC

Birds bring beauty to the mirror-like mud puddle.

400. ____________. "Lanterns." *Chinese Students' Alliance Annual* 14(1931):35. UHHPC

Poem contrasts gold and purple lanterns, the former signifying happiness, the latter sorrow.

401. ____________. "Lives." *The Hawaii Quill Magazine* 9(May 1936):8. UHHPC

402. ____________. "Quiet Growth." *The Hawaii Quill Magazine* 9(May 1936):8. UHHPC

403. Tam, Reuben. "Sonnet." *The Hawaii Quill Magazine* 8(May 1935):5. UHHPC

The speaker is so much a part of this land, that even in death, he will be felt in nature.

404. ______. "Sonnet." *The Hawaii Quill Magazine* 10(June 1937):2. UHHPC

(*The Hawaii Quill Magazine* Contest Prize Winner.)

405. ______. "Sonnet." *The Hawaii Quill Magazine* 10(June 1937):20. UHHPC

406. ______. "Tillers of the Soil." *Chinese Students' Alliance Annual* 15(1933):68. UHHPC

In praise of Hawaii's immigrant farmers.

407. ______. "To a Hibiscus in the Rain." *The Hawaii Quill Magazine* 7(March 1934):8. UHHPC

408. Tanada, T. "The Years of Peace." *Charles Eugene Banks Memorial Prize* (1942). UHMicro

Poem laments the destructiveness of war, which has broken up friendships, and shattered the good life enjoyed during times of peace. Also very patriotic, the poem prays for victory.

409. Tanga, Bob. "The Raging Breakers." *Students' Annual* [Japanese Students' Association of Hawaii] 7(1927):91. UHHPC

Verse sketch of waves crashing onto a black sand beach.

410. Tom, Henry Y. K. "Letter to J. F." In *Festival Poems from Hawaii*, edited by Phyllis Thompson, p. 5. Honolulu: Hawaii State Foundation on Culture and the Arts, 1966. UHHPC

Poet creates an interesting time-motif, reminiscing about a very special friendship.

411. Togawa, Ann. "And He Made It." *The Asterisk* 1(September 1955):12-13. UHHPC

About a writer.

412. *Troubador: University of Hawaii Number* 3(May 1931). UHHPC

A poetry jounal that was based in San Diego, California, *Troubador* dedicated one issue to contributions from the University of Hawaii.

413. Tsark, Eleanor. "Hawaiian Night." *Chinese Students' Alliance Annual* 5(1922):29. UHHPC

Description, in rhymed couplets, of sunset off Waikiki, where "a solemn peace and stillness reigned."

414. Tse, Clara, "Lament." *The Asterisk* 1(May 1956):32-33. UHHPC

A love poem.

415. Tsuchima, Jukichi. "The Sad Beauty of Sunset." *The Hawaii Quill Magazine* 3(February 1930):15. UHHPC

A poem written in both Japanese and English. Captures effectively a sense of loneliness and loss that the persona feels at sunset in his search "for some intangible, unknowable thing."

(Reprinted in *Students' Annual* [Japanese Students' Association of Hawaii] 10[1930]:62. Also published in *Troubador* 3[May 1931]:38.)

416. ___________. "Sadness of Farewell." *Students' Annual* [Japanese Students' Association of Hawaii] 10(1930):80. UHHPC

The melancholy poet, weary of people, prepares to leave home never to return. He is momentarily charmed by the sight of a girl lighting a lantern.

417. Uchida, Jo Ann. "Fever." *Bamboo Ridge: The Hawaii Writers' Quarterly* (December 1978):20-23. UHHPC

The poem's speaker, an Issei physician, recounts the events and his thoughts leading up to the destruction of family heirlooms he thought had escaped searches by military authorities in WWII. He sees the burnings of shrines, pictures, "tenuous links with homeland," reflected in the eyes of feverish patients who had been caught in the initial searches. At the end, the speaker witnesses the burning of his father's poems, his mother's koto, and the red-wrapped scrolls of his family.

418. *The Underbrown Papers: Alpha Writings,* edited by Helen Sina. Kauai Community College Creative Writing Class, Spring 1976. 88 pp. Kauai C. C. Library

419. *Voices of Light: Creative Arts of Hawaii,* edited by Dennis Gregory. Hilo: Students of Hilo College, n.d. 56 pp. Hilo College Library

Poems, stories, photos, and artwork by students of Hilo College.

420. Watanabe, Carol. "Day." *Mele: International Poetry Letter* (August 1966):n.p.n. UHHPC

Description of April as "the bright bird / . . . webbing the sun / into a green glow." The poem is rendered in Hawaiian by Larry Kimura in *Mele: International Poetry Letter* (July 1968):n.p.n.

421. ___________. [Untitled poems.] *Mele: International Poetry Letter* (November 1971):32. UHHPC

Two untitled poems.

422. Watanabe, Carol. "White paper sand." *Mele: International Poetry Letter* (February 1971):n.p.n. UHHPC

423. Wong, Elsie. "Sunrise in Hilo." *Chinese Students' Alliance Annual* 8(1925):61. HCHC

Description of God Pluvius, the sun, as he dawns on Hilo and her "purple . . . wood-crowned hills."

424. Wong, Lucy M. "Home Sweet Home." *Chinese Students' Alliance Annual* 10(1927):32. UHHPC

Home as a refuge from shame and fear and as a place where family members show their love for each other.

425. Wong, Mabel. "A Young Man's Fancy." *Chinese Students' Alliance Annual* 9(1926):55. UHHPC

The poem's speaker is snubbed by a blonde woman and, apparently, cracked on the head by the woman's husband.

426. Wong, Marcia Kawahinepoaimoku. "Auwe! (Cry of Fear)." *The Hawaii Quill Magazine* 3(February 1930):18. UHHPC

A short poem about breaking the sacred *kapu*.

(Also published in *Troubador* 3[May 1931]:37.)

427. ___________. [Untitled.] *The Hawaii Quill Magazine* 1(January 1928):26. UHHPC

About people killing time.

428. Wong, Mary C. "My Mother's Love." *Chinese Students' Alliance Annual* 5(1922):70. UHHPC

Religious poem; the speaker envisions her "angel mother" lifting her out of pain.

429. Wong, Tamara. "Strange Scent in the Air--1778." In *Behold Hawaii*, edited by Barbara B. Robinson and Catherine E. Harris, p. 10. Honolulu: Menehune Publishers, 1975. HSL

Lyric poem filled with foreboding that "a strange wave has washed upon the rock." The poem concerns the arrival of Capt. James Cook at Hawaii.

430. "Word Pictures by the Younger Generation." *Paradise of the Pacific* 58(April 1946):20. UHHPC

Poems of Kauai by Mid-Pacific Institute students: "Kalalalau [sic] Valley," Esther Kimata; "Hanapepe Falls," Ruth Takeshita; "Koloa Landing 1846-1946," Iris Tanimoto; "Mokihana," Satoru Izutsu.

431. *Writing and Art*, edited by R. Aitken. Honolulu: Hawaii Upward Bound; Office of Economic Opportunity at the University of Hawaii, 1966. 20 pp. UHHPC

An anthology of essays and poems by students of this project, who are high school graduates being prepared for college entrance. Students come from a variety of ethnic backgrounds, and their writings cover a range of topics typical of their age group: love, identity, growing up, drag racing, etc.

432. Yamamoto, Ethel M. "Hawaii Nei." *Students' Annual* [Japanese Students' Association of Hawaii] 8(1928):104. UHHPC

Poem on the "Homeland of love."

433. ___________. "Rain." *Students' Annual* [Japanese Students' Association of Hawaii] 7(1927):42. UHHPC

434. Yamasaki, Jean. "ark." *Manna-Mana* (1973):62. UHHPC

435. ___________. "conversation." *Manna-Mana* (1973):62. UHHPC

436. Yamasaki, Jean. "The Crouching Lion." In *Festival Poems from Hawaii,* edited by Phyllis Thompson, p. 21. Honolulu: Hawaii State Foundation on Culture and the Arts, 1966. UHHPC

437. ___________. "doodles." *Mele: International Poetry Letter* (August 1966):n.p.n. UHHPC

The speaker confesses that she is unwisely guided by her heart, not her head, and has "little sense in love." She offers solace to someone who has lost a love.

More recent poems by Yamasaki than those listed in this bibliography have been published in *Mele: International Poetry Letter* numbers which UHHPC unfortunately lacks. Among these more recent poems are: "bus ride" (*Mele: International Poetry Letter* no. 25, November 1973), a view of Honolulu's Hotel Street from within the "safe" enclosure of a bus; "Mele drips from my lips like honey . . . " (*Mele: International Poetry Letter* no. 30, March 1975), an earthy poem on poetic inspiration; and "real" (*Mele: International Poetry Letter* no. 33. March 1976), a brief poem on images of reality.

438. ___________. "exercise from a class on how to write poetry." *Mele: International Poetry Letter* (August 1970):n.p.n. UHHPC

439. ___________. "female." *Manna-Mana* (1973):62. UHHPC

440. ___________. "if I were drunk with . . . " *Mele: International Poetry Letter* (July 1968):n.p.n. UHHPC

On the "dirty word" that is unutterable--"love."

441. ___________. "Jumbo Size." *Mele: International Poetry Letter* (November 1968):n.p.n. UHHPC

An elephant sits on the poet's head.

442. ___________. "my shoes are red." *Mele: International Poetry Letter* (July 1968):n.p.n. UHHPC

5

The story of the speaker's battered shoes as an indirect commentary on life.

443. Yamasaki, Jean. "to merton, the magician." *Mele: Cuadernos Internationales de Poesia* (n.d.):n.p.n. UHHPC

Homage to poet and theologian Thomas Merton.

444. ___________. "when i get up in the morning." *Mele: International Poetry Letter* (June 1969):n.p.n. UHHPC

A wish that faces can be zippered on and off, to be changed at will.

445. Yee, Janice Ching. *This Gift I Present.* New York: Vantage Press, 1976. 80 pp. HSL

A collection of jingles and light verse that focuses on each of the Hawaiian Islands as well as a variety of other subjects.

446. ___________. *This Gift of Poetry For Law and Order From Hawaii.* Honolulu: J. C. Yee, 1976. 30 pp. HSL

Topical and personal, this odd collection of poems deals with the poet's experiences with police, courts, lawyers, and judges. The poet is disillusioned and bitter, apparently because of recent divorce proceedings in which settlement was contested.

447. Yonezaki, Ann. "Poem." *Hawaii Review* 7(1977):36. UHHPC

About the exploration of worlds beyond the horizon.

448. Yoshida, Shigeo. "I'm Thinking of Thee." *Students' Annual* [Japanese Students' Association of Hawaii] 7(1927):42. UHHPC

Love lyric.

449. Yoshikawa, Harold. "Flight Information." *Hawaii Review* 1(Winter 1973):37. UHHPC

450. Young, Allan Lee. "Caretaking." *Kapa* (Winter 1965):64-65. UHHPC

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SUBJECT INDEX

SUBJECT INDEX

Acculturation and Assimilation, D12, D15, D41, D53, D77; F36, F59, F94, F96, F109, F114, F120, F124, F125, F141, F144, F150, F156, F158, F160, F167, F181; P49, P263, P327
  See also Arranged marriage, Interracial dating and marriage
Adolescence, D42, D60, D119; F150; P127, P431
Arranged marriage, D14, D39, D41, D51, D63; F24, F29, F33, F67, F77, F78, F79, F96, F102, F108, F120, F122, F126, F140, F151, F153, F155, F174, F181, F195; P244, P328

Childhood, D14; F63, F66, F95, F115, F132, F133, F137, F149, F159; P110, P276, P395
China,
  as setting, D40, D82; F1, F23, F29, F30, F34, F67, F78, F81, F82, F101, F104, F108, F110, F173, F174, F178, F194; P61, P63, P76, P175, P180, P294, P309, P380
  Hong Kong, F40
  Taiwan, F104
Cockfighting, F45, F46, F172
Crime and Violence, D7, D81; F25, F46, F50, F129, F163, F194; P210, P335
  in schools, F2, F83
  street violence, D5, D67, D68
  teenage gangs, D11, D25, D54, D58

Death,
  attitudes toward, D3, D73; F34, F48, F124, F151, F154, F188; P67, P143-149, P155, P156, P160, P178, P194, P203, P265, P266, P271, P277, P408

Death (*continued*)
  rituals, F71, F74, F121; P53, P64, P286

Education, D29; F4, F52, F58, F105, F120, F124, F139, F144, F148, F178
  See also Student life

Family, D21, D47, D57, D73; F51, F52, F57, F76, F80, F82, F94, F114, F116, F117 (childlessness), F120, F121, F139, F144, F146, F150, F151, F155, F156, F168, F179, F180, F188; P69, P272, P417, P424
  conflicts, between Nisei and Sansei, D55; F71, F149; failure of communication between generations, D46, D69; marital, D8, D28, D48, D57; F4, F91, F126, F193; over career choice, D29, D52, D56; over filial piety, D6, D19, D29, D53; F124, F125; over interracial or interethnic dating or marriage, D2, D10, D12, D15, D26, D38, D51, D56, D64, D66, D75; F14, F75, F155 (*See also* Arranged marriage, Interracial dating and marriage); over loyalty to Japan, F36; with in-laws, D35; F178
  image of father, F130; P68
  image of mother, F4; P99, P100, P183, P221
  orphans, D13, D81; F176
  separation and reunion of family members, D3, D21; F1, F26, F29, F30, F109, F179

Farm life, D35, D70; F63, F92, F93, F96, F145, F150, F151, F155, F158; P122, P242, P286, P294, P295, P406
  coffee farm, F4, F51, F69
  rice farm, F197
Fishing, F38, F89, F106; P67, P387
Festivals and Celebrations,
  Chinese, D47; P74, P135, P259, P344
  Christian, F46, F49, F54, F131, F132, F135; P28
  Filipino, F10
  Japanese, F52, F150; P28, P117
  Lei Day, D14; F15

Hawaii (island of),
  as setting, F43, F61, F86, F93, F120, F199; P88, P252, P254, P255, P283, P419
  Hamakua, F38, F150, F151
  Hilo, D25, D57; F129, F180; P222
  Kalae (South Point), F41
  Kalapana, F41
  Ka'u, F190
  Keaau, F185
  Kilauea, D37; P210, P247
  Kohala, P73, P463
  Kona, F4, F51, F69; P107, P190
  Mauna Kea, P349
  Mountain View, D35
  Waimea, F158; P191
Hawaiians and part-Hawaiians, as characters, D1, D37, D43, D50, D58, D59, D72; F13, F14, F15, F27, F41, F50, F74, F86, F87, F89, F112, F135, F198, F199; P18, P31, P32, P189, P191, P420, P426, P429
  See also Legends, Hawaiian
Homosexuality, D9, D71; F77, F101, F118

Identity (ethnicity, race, heritage), D2, D3, D15, D41; F39, F59, F76, F82, F114, F127, F144, F150, F158, F167; P66, P69, P125, P264, P295, P296, P378
  See also Acculturation and Assimilation
Immigration,
  Chinese, D47; F1, F109; P51, P294
  Filipino, D58; F5, F10, F42, F43, F56
  Japanese, F52, F116, F120, F124, F144, F151; P328
  Korean, F79, F157
Insanity, F3, F123, F169
Interracial dating and marriage, D2, D10, D12, D15, D16, D26, D38, D51, D56, D64, D66, D72, D75; F13, F14, F37, F47, F75, F105, F126, F144, F147, F155, F156, F164, F192
  sexuality, F28; P384

Japan, as setting, D61, D62; F52, F54, F55, F61, F68, F91, F120, F140, F166, F186, F193; P142, P218, P385

Kauai,
  as setting, F120; P18, P77, P84, P345, P418
  Eleele Valley, F20
  Hanalei, P17
  Hanapepe, P430
  Koloa, P430
  Waipahee, P301
Korea, as setting, D6; F61, F76; P311, P332, P339, P363, P364

Legend,
   Chinese, D40, D82; F34, F82
   Hawaiian, D37, D41; F138, F170, F171, F182, F184, F185; P31, P190
   Japanese, D29
Love, F12, F128, F134, F176; P4, P31, P33, P37, P40, P42, P66, P69, P80, P118, P127, P130, P152, P157, P165, P167, P174, P205, P206, P211, P217, P240, P243, P250, P256, P299, P302, P313, P320, P321, P322, P397, P414, P440, P448
   See also Arranged marriage, Family, Homosexuality, Interracial dating and marriage

Mainland, U.S.A., as setting, D16, D17, D18, D71, D78; F32, F35, F60, F73, F77, F80, F81, F82, F98, F107, F120, F156; P115, P116, P118, P122, P140, P176, P183, P259, P282
Maui,
   as setting, F79, F124, F125, F155; P108
   Hana, F138
   Honokawai, F21
   Kula, P294, P295
   Lahaina, P136
   Waihee, P201
Melting pot, D72; F6, F14, F99, F135, F159; P78, P294, P329
   See also Acculturation and Assimilation, Interracial dating and marriage
Modernization of Hawaii, D72; F6, F106, F160, F165, F190; P60, P78, P132
Molokai,
   as setting, F65, F66, F129
   Kalaupapa, F152; P430

Oahu,
   as setting, F144, F153
   Aiea, D58; F172
   Chinatown, D14; F99, F162, F183
   Ewa, F44, F48, F168
   Halona, F106
   Hauula, F184
   Honolulu, D2, D7, D67, D74; F2, F9, F11, F12, F13, F22, F25, F26, F28, F50, F52, F88, F109, F112, F120, F136, F176; P224, P276, P282
   Kahaluu, P171
   Kahana, P390, P391
   Kailua, D23; F33
   Kaimuki, D76; F63
   Kalihi, F14, F54
   Liliha, F159
   Manoa, F7, F27; P64
   Mililani, P357
   Nuuanu, F27, F171, F182; P70
   Palama, D38, D56
   Palolo, F135
   Papakolea, D1
   Punaluu, P223
   University of Hawaii, D36, D45, D66, D68; F4, F147, F148; P356
   Wahiawa, D51
   Waikiki, D43, D50, D72; F132, F133; P62, P71, P199, P413
Opium, F25, F26, F31, F109

Philippines, as setting, D19; F5 F10, F46, F47; P340
Pidgin,
   dialogue, D1, D2, D11, D14, D25, D35, D46, D54, D56, D58, D64, D67, D74, D76; F63, F64, F66, F83, F85, F86, F87, F88, F111, F112, F124, F125, F141, F142, F149, F155, F162, F172
   narrative, F27; P32, P95, P376

Pineapple,
- cannery, F134
- plantation, F46, F66

Plantation, D29; F8, F31, F43, F52, F57, F65, F72, F120, F124, F125, F144, F163, F168, F191, F192

Racism and prejudice, D54, D59; F83, F112, P270
- against Chinese, P49, P270, P280
- against Filipinos, D58; F44, F53, F56, F57, F75, F163
- against Haoles, D5, D26, D64, D67; F74
- against Japanese, F9, F39, F120, F144, F167, F196; P323, P366, P417
- against Okinawans, F71, F155

Sex, D28, D34, D43, D50, D60; F28, F43, F124, F155, F165, F169; P384

Student life, D14, D22, D27, D36, D45, D49, D58, D74; F11, F56, F70, F75, F83; P129, P177, P317

Success, D69; F11, F52, F116, F120, F124, F144, F160, F178
- failure, F12, F105; P75

Supernaturalism, D20, D40; F7, F21, F23, F34, F41, F62, F84, F90, F91, F153, F185, F192, F193, F203
- superstition, F124

Tourists, D43, D50, D72

War, P165, P170, P367, P368
- Japan-China, F36, F158; P294
- Korean War, F53, F61, F74; P311, P363
- Vietnam War, P111, P112, P369
- *See also* World War II

Women,
- images and identity, D15, D19, D47, D48, D49, D77, D78, D79; F1, F4, F5, F72, F82, F105, F124, F131, F139, F150, F151, F157; P6, P59, P121, P211, P284, P285, P286, P289, P290, P291, P294, P296, P328, P356, P357, P377, P380, P381, P382, P383
- sexuality, F28; P29, P30, P205, P384

World War II, D73; F59, F127, F167; P72, P366, P408, P417
- bombing of Pearl Harbor, F9, F124, F136, F144, F155
- in Europe, D65; F16, F17, F18, F19
- in Japan, F54, F68; D61
- in Pacific, D80
- in Philippines, F47; P340
- internment camps, F120, F144; P323, P366
- interpersonal relationships, D24; F13, F39, F47, F130, F131, F136, F144, F188, F189, F196
- returning veterans, D74, D76